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The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money

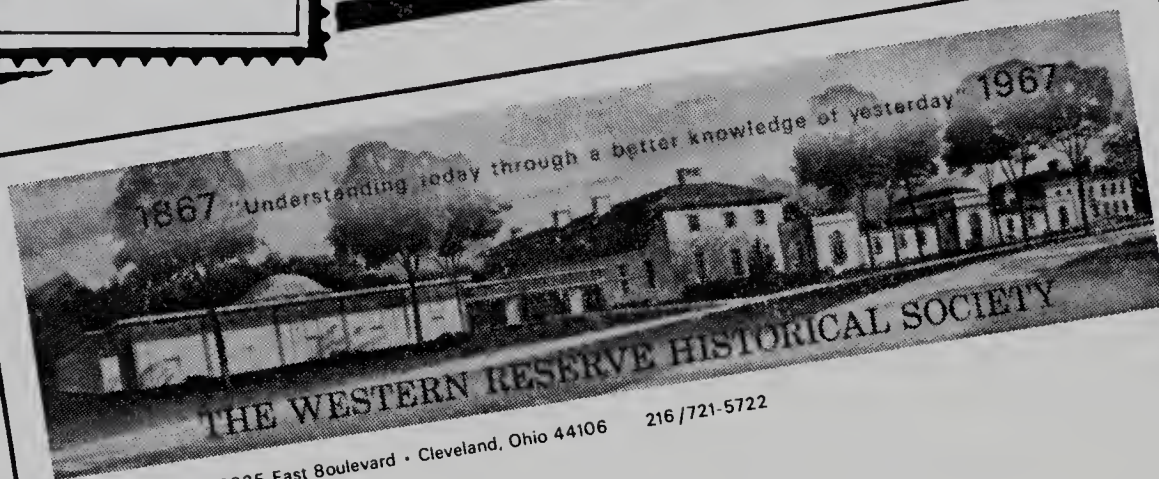


A show card of the British American Bank Note Co., one of four illustrated in T. F. Morris' history of the organization beginning on Page 147.

Official Journal of The Essay-Proof Society

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THE
STAMP
OF
APPROVAL



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I was pleased to report this sale at a meeting of the Board of Trustees on June 28.

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The Essay Proof Journal

Vermeil Award, Sipex 1966

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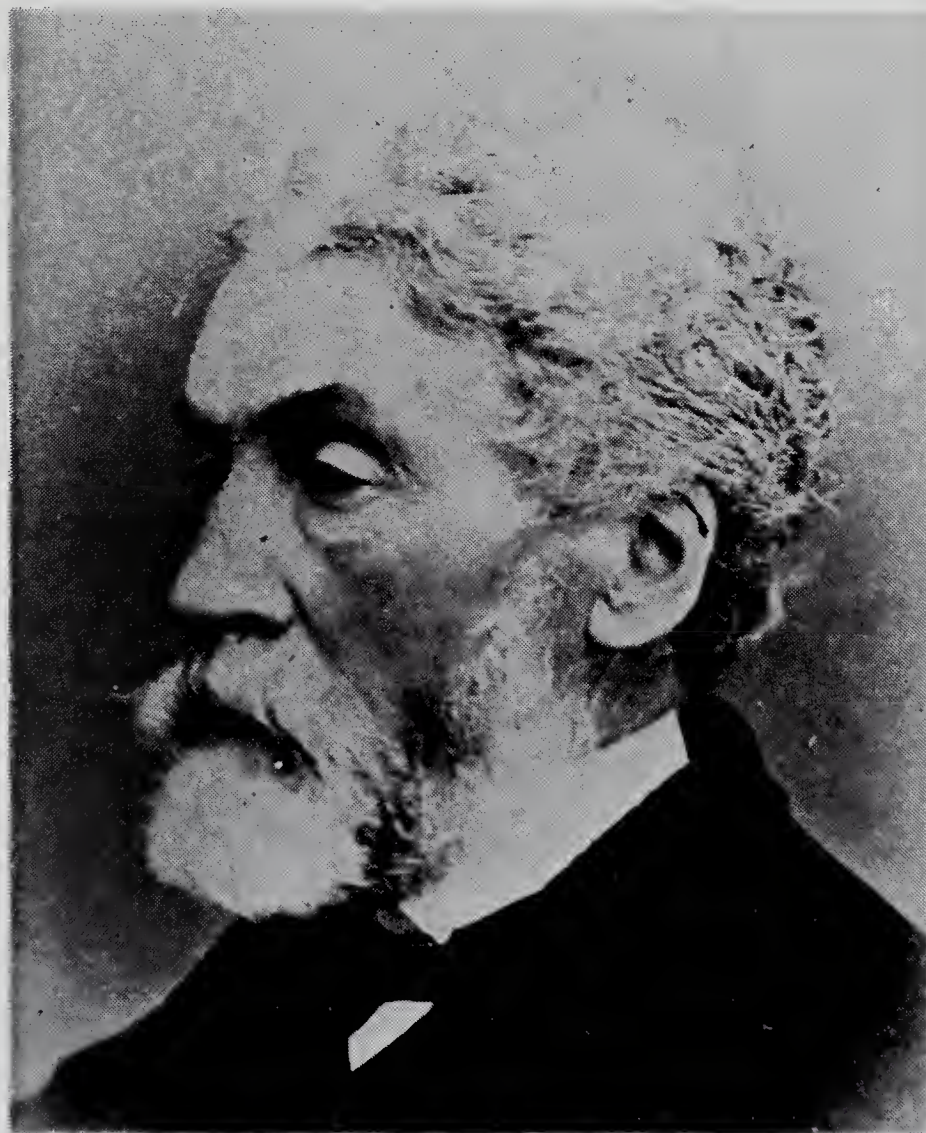
THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January,
July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York,
at 8 P. M. Visitors are cordially invited to attend these meetings, at which there
are always interesting exhibits and discussions.

British American Bank Note Company, Limited A Century of Progress

By Thomas F. Morris

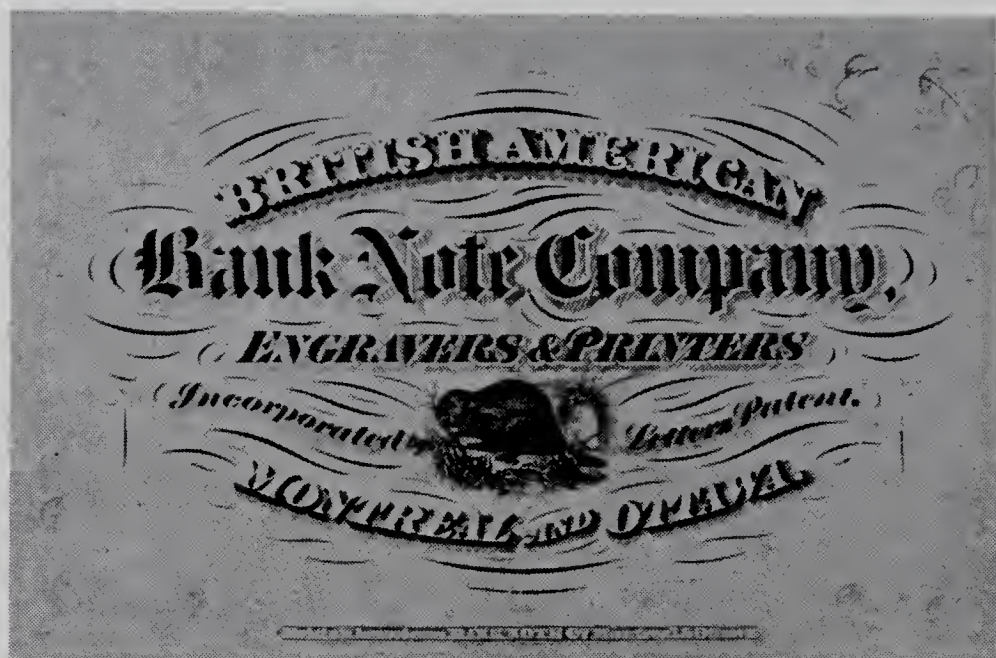
It is an historical event when a company reaches its centennial year in a business enterprise. The British American Bank Note Company, Limited (of Canada) achieved this distinction and was so honored in the year 1966. It is especially appropriate to convey to the present generation the early history of this Company, how it came into being, the men who founded it, and their accomplishments in the art of bank note design and engraving during this early period. What these men achieved in the beginning in their goal for success established a pattern which has been followed down through the years, so that today the British American can claim its rightful place in Canadian industry.

It was not mere accident that this Company was created in 1866, but rather the foresight of three intrepid New York bank note men—William C. Smillie, Henry Earle and Alfred Jones. What was the background and stature of these men who could take over such responsibilities and later merit the confidence of the Canadian government officials?



William C. Smillie

William C. Smillie was a native of Scotland, having been born in Edinburg, September 23, 1813. His father David was trained as a silversmith and became a manufacturing jeweler in his native city. His brother James was a successful goldsmith and jeweler in Quebec, and David, the father of William C. Smillie, was determined to join him.



Business card of the British American Bank Note Co.

After an eventful crossing of 46 days he reached Quebec in June, 1821, with his wife and eight children. Still in his youth, William C. Smillie, like his older brother James, was apprenticed to a silver engraver in Quebec, which later proved to be the stepping stone for the successful career as a script letter engraver in the bank note profession.

James, his brother, exhibited great promise as a line engraver and believed New York held greater opportunities for picture engraving. He left Quebec to give his attention to such work; in time he found his talents measured up to the requirements placed upon him by the leading New York periodicals of that day. He gained such success that he was financially able to bring certain members of his family to New York, and his brother William came with them.

William at the age of 16, found employment with the then prominent banknote engravers, Rawdon, Wright & Hatch, then located in the Old Exchange Building in Wall Street, New York, and remained with them a year before taking up employment with Casilear, Durand, Burton & Edwards. He remained with them but a short period of time. He then accepted employment with Charles Toppan, the eminent letter engraver of the firm of Draper, Toppan, Longacre & Co. and was with it for ten years. Within a few years after this association he was admitted into partnership; then in 1856 he sold his interest in this firm. Following an association with Edmonds & Jones, this partnership was brought into the American Bank Note Co. Here Smillie remained for five years (1863). The following year he considered the possibility of establishing a bank note company in Canada.

Henry Earle (1827-1914), letter engraver and designer, was one of the three founders of the British American. Few know of his work on Canadian stamps and bank notes. His creative designs for the numeral vignettes which embellished a portion of the bank note gave each a classical style of extreme charm never attempted previously by any contemporary at that time in the business. His early training as a letter engraver was under Charles Toppan about 1840, and he remained with Toppan, Carpenter in Philadelphia until 1861. He then was employed by the American Bank Note Co. until he went to Canada and became Treasurer of the British American.

In the bank note profession, Alfred Jones held the distinction of being the most highly skilled picture engraver in that field. He was honored in the arts and held the distinction of being elected a National Academician. He was a Scotchman by birth, having been born in Liverpool, England, April 7, 1819. As a young man he came to the United States and began his bank note career in Albany, N. Y., with the firm of Rawdon, Wright &



Show card of the British American Bank Note Co.

Hatch. He later went to England to study under some of the most prominent engravers of that country. It was at this period of his development that he gained in stature as one of the great artisans of his time. His association with Smillie and Edmonds was short-lived. He resigned from the American Bank Note Co. upon the formation of the British American Bank Note Co. and became its secretary.

Mr. Smillie, as early as 1864, viewed the forthcoming Confederation of Canadian Provinces as a real opportunity for establishing a bank note company in Canada. He foresaw a nation of unlimited resources during the next several decades and substantial industrial business growth. With the assistance of British capital it held great promise. Through the good offices of a boyhood friend, William Marsden, a conference was arranged to discuss such an undertaking with Sir A. T. Galt, Minister of Finance, whereupon Smillie considered it likely that certain government work would be placed with the firm.

After several visits to Canada, William Smillie purchased the property at the corner of Wellington and Kent Streets in Ottawa as a base of operations.

Canada was bare of men experienced in the bank note profession. Engraving talent, transferrers, a lathe operator and all other skilled craftsmen had to be found to carry on such a work load. Also, the necessary equipment had to be located and brought in across the border.

At about this time, Mr. G. B. Burland of the firm of Burland, Lafracain & Co. with an established printing business was also interested in organizing a similar engraving firm. Mr. Burland was then an agent for the American Bank Note Co., New York, and had, without the knowledge of Mr. Smillie, obtained a charter under the corporate name of the British American Banknote Company. After many delays and frustrations, Mr. Smillie, upon persuasion by Sir George E. Cartier, the Attorney General, agreed to combine forces with Burland. As Mr. Smillie envisioned, Confederation gave new impetus to the progressive growth of all segments of the economy.



Show card of the British American Bank Note Co.

Industrial expansion was soon evident. The phenomenal growth was made possible by the revolution in industry and transportation wrought by the railroads. At the time of the Confederation there were 35 banks in Canada. Confederation brought about a surge for additional banks in all Provinces and during the period of 1868-75, 28 charters were issued.



Show card of the British American Bank Note Co.

The British American was now in an advantageous position to provide the banks' requirements for currency issues. Between industry's requirements in new bond and stock issues and new currency demands by the banking institutions, the new company was well on its way to becoming an important segment in Canada's industrial life and has remained so during the past one hundred years.

The antecedents of the families of the original architects of British American and all the Company's early craftsmen can feel a certain pride in the accomplishments of their forebears during the very early years of this great organization.



Show card of the British American Bank Note Co.

In 1887, Mr. Smillie gave an account of the early operations of the Company and stated that the first government work produced was a large number of impressions of Provincial currency, printed from plates which the American Bank Note Co. had previously engraved, and these were later followed by the issue of 25c fractional currency.

Canada's growth economically was in high gear during the next nine years from the time of the Company's beginning, and expansion in banking followed in the same direction. It can be reliably reported that the first orders for bank notes received by the Company and recorded in the Company's 1866 Journal were from The Bank of Montreal, The Dominion Bank and The Quebec Bank. Other banks followed as shown in the listing below.

The business slump in the States in 1873 brought about a similar depression in the Dominion, resulting in the failure of many banks. This situation was corrected by Sir

John MacDonald's "National policy" of protection following his election as a Conservative and brought about a broad and rapid development of Canada's economy.

The British American also benefited by security issues of new lines of transportation, new companies and the expansion of existing ones.

The Large and Small Queens Issue of 1868-70



These proofs typify the beauty of the "Large and Small Cents" issues by British American

Following a period of 17 years the Canadian Post Office officials gave consideration to a new series of postage stamps. The department called upon the British American to provide new designs, which were submitted in denominations ranging from $\frac{1}{2}$ cent to 15 cents. Upon acceptance, contractual stipulations were agreed upon under which the company was to perform its work.

All of the eight values were designed with the conventional Queen Victoria portrait facing right and the border design slightly different for each stamp. It is believed that the designs were by Henry Earle, as well as the engraving of the lettering; the Queen's portrait was done by Alfred Jones and the scroll work by William C. Smillie. In the

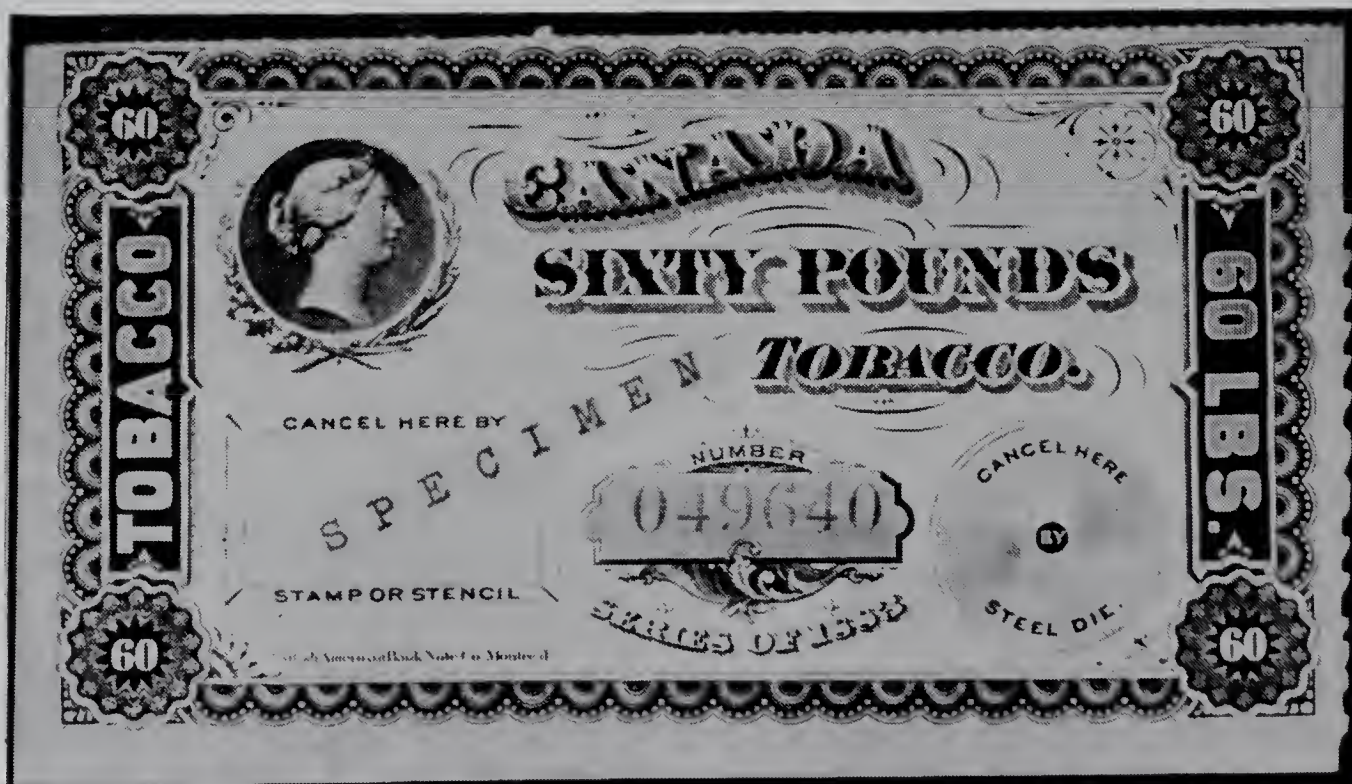
opinion of many, this initial work on stamps by the British American is considered the highest development in stamp design and execution of any Canadian early issues. The Small Queens issue of 1870 can be classed in the same rank of excellence. It is not the intention to provide a detailed history of these two issues, as interested parties can readily refer to Winthrop S. Bogg's monumental work entitled *The Postage Stamps and Postal History of Canada* for the more intimate story.



"Heraldic" central design for Canadian bank currency

Canadian postage stamps were only a part of similar work performed for the Dominion and its Provinces during the early period of the Company's operation. They designed, engraved and printed Canada postal cards; Canada, British Columbia, Manitoba and Ontario Law stamps; Supreme Court stamps; Weights and Measure stamps; Registration stamps and Tobacco Tax stamps.

It is intended that this brief history be confined to the British American Bank Note Co.'s early beginnings and to the three courageous men from the States who believed they could venture forth with knowledge of their specialized profession and gain success in the undertaking. To detail the full story of the vast amount of work the Company performed during Smillie's and his associates' residence in Canada and what has since been accomplished would fill many pages. It is sufficient to say that they met the challenge in a specialized type of business in a fast growing nation.

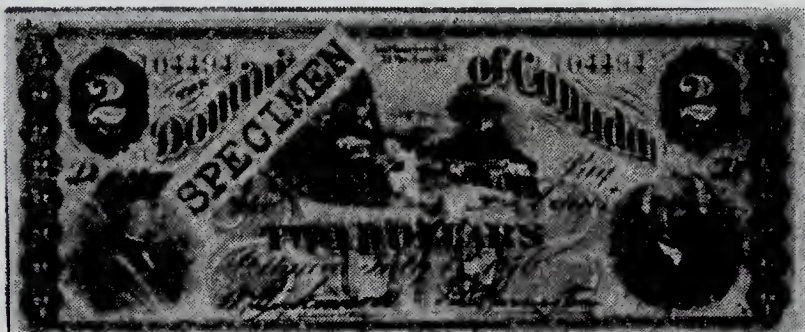


One of the several values of tobacco tax stamps

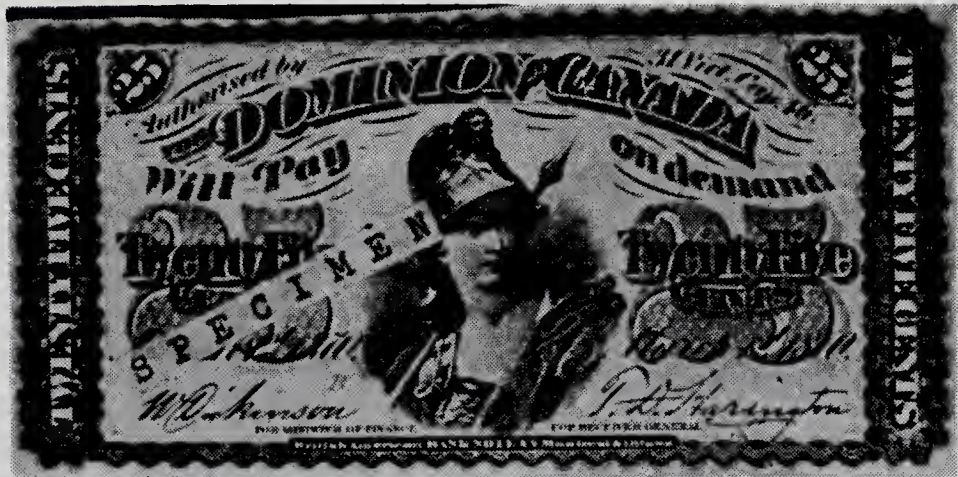
Bank Notes Produced by the British American Co.



\$1 Dominion of Canada note, 1870, picturing Montcalm and Wolfe



\$2 Dominion of Canada note, 1870, picturing Jacques Cartier



25c Dominion of Canada fractional currency note, 1870, picturing Britannia

(Photographs of notes courtesy of J. E. Charlton, editor of the Standard Catalogue of Canadian Coins, Tokens & Paper Money)

Dominion of Canada Currency

1870

The Bank of Nova Scotia

1870 - \$4 - \$5

Bank of Ottawa

1874 - \$4 - \$10

The Ontario Bank

1870 - \$4 - \$5 - \$10

The Niagara District Bank

1872 - \$4 - \$5 - \$10

La Banque Nationale

1870 - \$6

1871 - \$20 - \$50

1873 - \$5 - \$10

The Molsons Bank

1871 - \$6

1872 - \$4 - \$5 - \$10

The Union Bank of Halifax

1870 - \$4 - \$5

1871 - \$4 - \$10 - \$20

The Union Bank of Lower Canada

1870 - \$4 - \$20 - \$100 - \$50

1871 - \$5

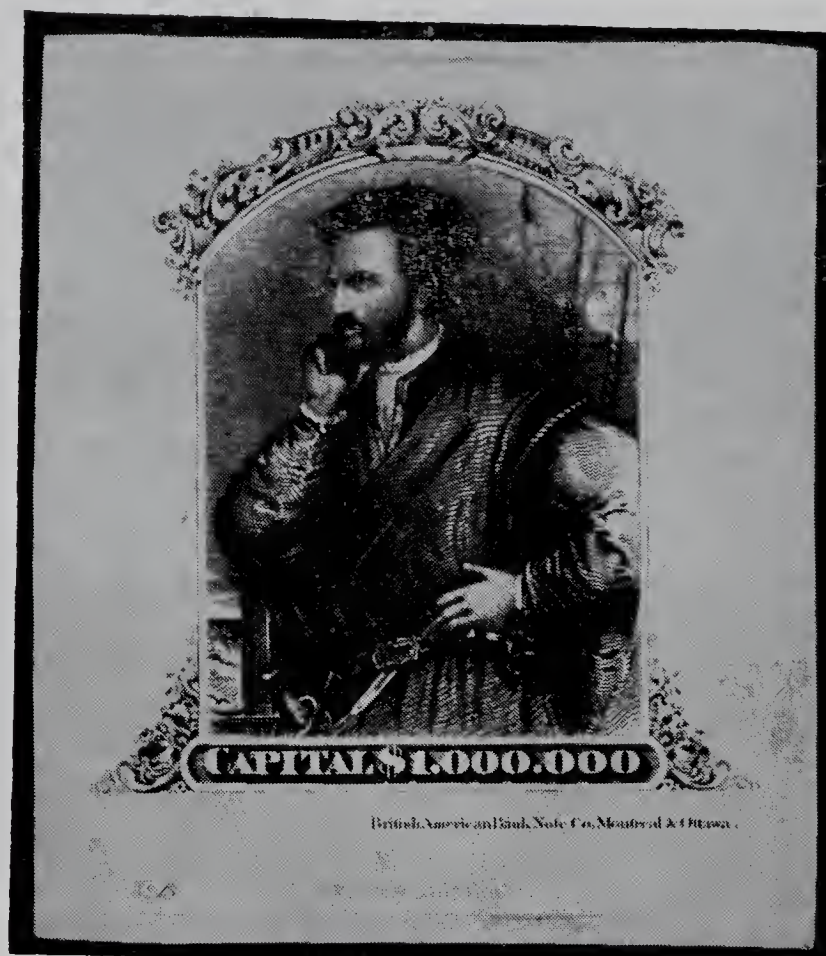
The Union Bank of Prince Edward Island

1872 - \$4 - \$20

1875 - \$1 - \$2 - \$5

The St. Lawrence Bank

1872 - \$5 - \$10



Jacques Cartier, a central design for a Canadian bank note



Heraldic or book plate-type design done for an official Canadian use; note the beaver at the bottom



Numeral central design for Canadian bank currency

The St. Stephens Bank

1873 - \$1

The Bank of Toronto

1880 - \$20

La Banque De St. Jean

1873 - \$4 - \$5 - \$10

La Banque St. Jean Baptiste

1875 - \$5 - \$10

The Bank of Yarmouth

1870 - \$4 - \$5 - \$10

The Royal Canadian Bank

1870 - \$4

1871 - \$20 - \$50 - \$100

1872 - \$10

The Dominion of Canada

1870 - \$1 - \$2 - (25c)

1871 - \$500 - \$1,000

1872 - \$50 - \$100

1878 - \$2

The Pictou Bank

1874 - \$4 - \$5 - \$10

The Bank of Acadia

1872 - \$4 - \$5 - \$10 - \$20

The Maritime Bank

1873 - \$4 - \$5

1875 - \$50

1881 - \$10

The Consolidated Bank

1876 - \$4 - \$5 - \$10 - \$20 - \$50 - \$100

The Metropolitan Bank

1872 - \$4 - \$5 - \$10 - \$50 - \$100

Bank of Montreal

1871 - \$4 - \$5 - \$20 - \$50 - \$100

The Commercial Bank of Windsor

1870 - \$4 - \$5 - \$10

1871 - \$4

The Bank of Hamilton

1872 - \$4 - \$5 - \$10

1873 - \$20 - \$50 - \$100

The Eastern Townships Bank

1873 - \$4 - \$5 - \$10 - \$50 - \$100

The Exchange Bank of Canada

1872 - \$4 - \$5 - \$10 - \$25

1873 - \$50 - \$100

The Imperial Bank of Canada

1875 - \$4 - \$5

1876 - \$20 - \$50 - \$100

The Federal Bank of Canada

1874 - \$4 - \$5

1877 - \$50

The Quebec Bank

1870 - \$4

1873 - \$5

La Banque Jacques Cartier

1870 - \$4 - \$20

The People's Bank of Halifax

1880 - \$10

The Stadacona Bank

1874 - \$4 - \$5 - \$6 - \$10

La Banque De St. Hyacinthe

1874 - \$4 - \$5 - \$10

1880 - \$5 - \$10

The Bank of British North America

1876 - \$10

1877 - \$4 - \$5 - \$10 - \$20 - \$50 - \$100

The Standard Bank of Canada

1876 - \$4 - \$5 - \$10

1881 - \$50

The Bank of Prince Edward Island

1872 - \$1 - \$2 - \$5 - \$10 - \$20

The People's Bank of New Brunswick

1874 - \$1 - \$2 - \$5 - \$10

The Canadian Bank of Commerce

1870 - \$4 - \$50

1871 - \$10

The Dominion Bank

1871 - \$4 - \$5 - \$10 - \$20 - \$50

1873 - \$100

La Banque Ville Marie

1873 - \$4 - \$5

Banque D'Hochelaga

1874 - \$4 - \$5 - \$10

The Merchants Bank of Canada

1871 - \$10

1872 - \$4 - \$5 - \$10

1873 - \$4 - \$5 - \$20

Russian Romanoff Essays and Proofs at Auction

Offered at the Robson Lowe sale of May 25, 1967, was an extraordinary one-volume collection of the Romanoff Tercentenary Issue essays and proofs. Fine items were shown on a full page of color illustrations and a similar full page of black and white cuts. The auctioneer's description read as follows:

An extraordinary and unique collection of the Romanoff Tercentenary Issue formed by the director of the Imperial Printing Works in Petrograd, R. Zarrins, whose descendants are now resident in Switzerland. The original designs were mostly the work of the leading Russian artists of their time, Lanceray and Bilibin and the dies were engraved by F. Lundin and P. Xidias. The first essays were not approved and four of the portraits were engraved by F. Schirnbock in Vienna.

The collection includes one original drawing by Zarrins for the 10 kopeks together with a photographic reproduction of stamp size mounted on one card which is endorsed in red crayon by the Tsar Nicolas II "nehoroch" (unaccepted) and to which the Vice-Minister of the Interior, Senator Krizchanovsky has added (in Russian) "this is the writing of His Majesty."

Further there are 36 of the photographic reductions in blue (stamp size) of the Zarrins drawings. 827 die proofs and plate proofs of essays and the issued stamps, some being progressive and others prepared as color trials, 16 proofs for postal stationery and the approved stamps as issued in 17 blocks of four. Many of the items are in themselves unique, and the *tout ensemble* forms a lovely and fascinating exhibit.

Robson Lowe placed an estimate of 3,000 pounds on the collection and it realized exactly that figure.

In Memoriam Charles Brooks

Charles Brooks, a valued member of The Essay-Proof Society, died in his sleep March 17, 1967. He specialized in U. S. 19th century material and frequently wrote for this JOURNAL. He also gave freely of his time to the Collectors Club of New York, making an inventory of the club's extensive library. After his retirement as controller of a New York advertising agency, he devoted three days a week to this task.

The Pictorial Issues of French Colonies, 1891-1941

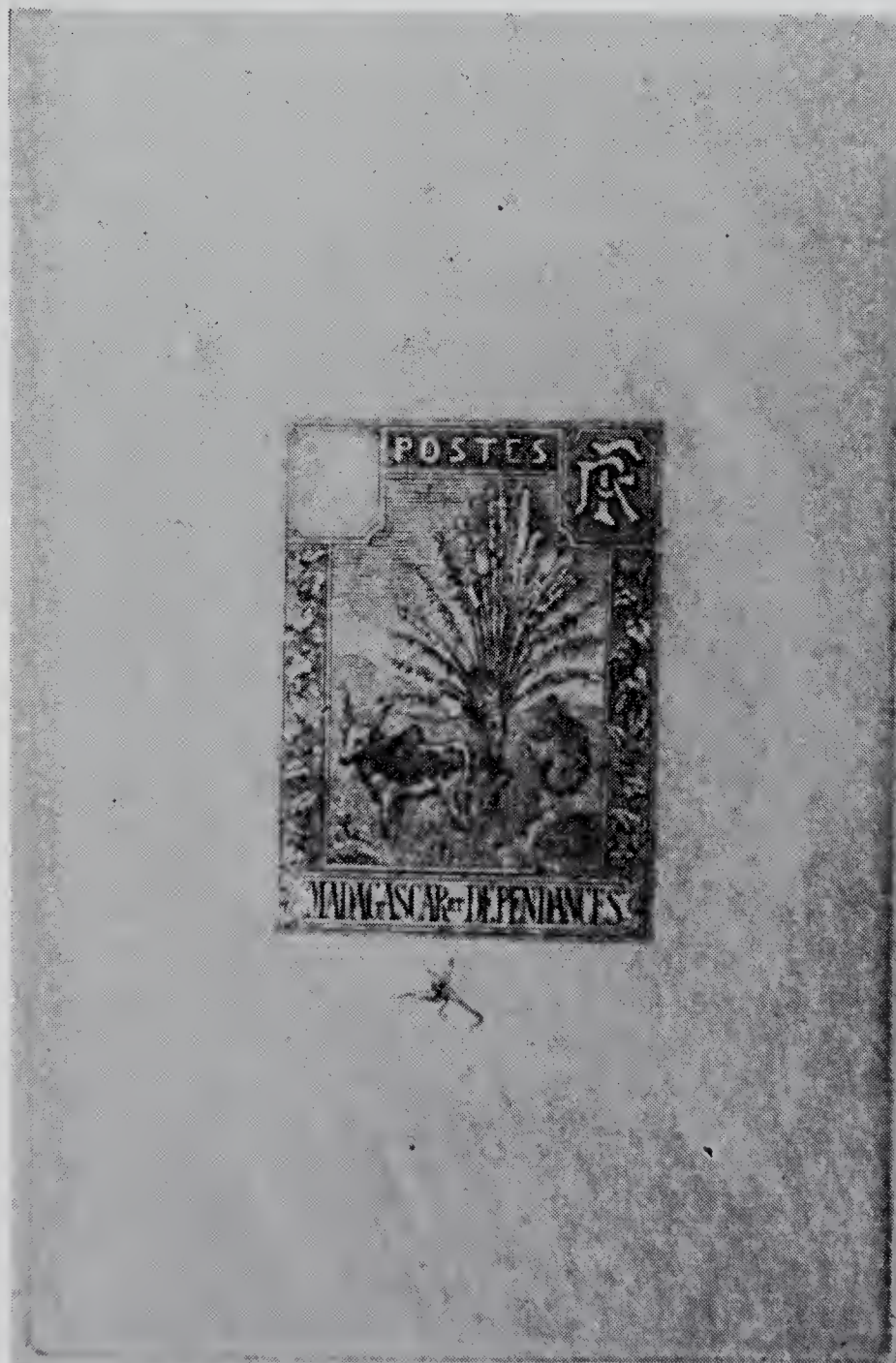
A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 94, Page 83.)

6. Madagascar 1903 (Scott Nos. 63-67)

If the Somali Coast 1902-03 was somewhat of a retreat from the innovations of 1894-1900, the one-design Zebu recess issue for Madagascar was a rout. In view of its appearance so soon after the Somalis, we think it may have been under consideration since 1899, at the same time as the Congo and Somali were decided on.



Large-margined master die proof, without value numeral, in bluish-black, on thin sheet-watermarked bond paper. Note floral motif engraver's indicia beneath the lower border.



Plate essay block (cut out of larger sheet), reengraved design in larger size than stamp, with value numeral "OF." (In various colors)

Design and engraving both are attributed to Benjamin Damman, which gives us an opportunity to see how much of his past apparent ineptitude might have been a fault of the artist. Again a native scene is in the center, whereas the frame departs from the style set in the four preceding experimental pictorials. The frame is now largely conventionalized, having only numerals and lettering in cartouches at top and bottom, and a leaf-vine motif on the sides. This restrained sort of framework, which was to reappear in a number of later pictorial issues, shows a clean and balanced composition, however uninspired. Surprisingly, the center subject is not symmetrical and suggests a would-be photographic effect. In the frames and in the sky background of the center, Damman used more and heavier straightline rulings than in most of his earlier work—the sort of engraving that Mouchon and the engravers for many of the later pictorials found especially suited for typographic stamps. However, in the subject itself Damman reverts to his Somali style of subject engraving having many short, thin, close-spaced, ragged lines and points, with disastrous results for the clarity of the printed stamps.

Overall this stamp suffers from too much reduction in size. A set of die essays for the same design but several millimeters larger than the stamp is much more satisfactory in appearance. We do not know whether this essay was made before or after the adopted engraving; if the former, then the authorities used poor judgment and did Damman a

disservice. We recall that two of the Somali Coast 1902 designs were also over-reduced, with serious consequences. Could all this have been motivated solely by economy? Also the restriction to monocolour and to one design in the Zebus seems to point to overriding considerations of economy. Printing in monocolour apparently was decided well in advance, for the die was engraved in one piece. One wonders why the Ministry bothered to continue these experiments with recess and private printers if it was not willing to pay for large format and bicolor—or perhaps it had been committed to three (or more?) issues in 1899 by a single contract or agreement and after disappointment with the first two decided to close off the deal as cheaply as possible?



Secondary die proof, with value numeral (75) in black on thick card

Lack of publicity on the Zebu issue previous to its appearance suggests discretion based on a foreknowledge of its deficiencies and a remembrance of the failings of the preceding issues. Nor did the press take the trouble to comment on this ugly Zebu. Other than some leakage of printer's waste (a few "errors") no "great scandal" was connected with it. However, we cannot believe the philatelic probity of the Ministry had yet basically reformed, because the Somali Coast issue irregularities continued into 1909, and the Colonies were allowed to make a host of flagrantly unnecessary surcharges during 1903-06.

The production of the Zebu stamps is attributed entirely to the Wittman firm of Paris. It was probably associated with or related to the Chassepot company which produced the Congo and Somali recess issues and for whom Damman worked as an engraver. The Zebus are printed on the same paper as the Somalis, containing the paper-maker's watermark (B. F. K. RIVES) in the sheet.

Evidently further recess pictorials from these printers and Damman's burin had been envisaged, perhaps since 1899-1900, but mercifully cancelled, since we know of the die essays made by Damman in 1903 for a projected New Caledonia pictorial set in four designs and for a postage-due stamp for Madagascar. Though these designs are not without compositional merit and present native scenes, the engraving is very bad—worse than his others. Somewhat similar designs were used (under another artist's name) for the 1905 typographed issue of that colony (see Chapter III, First Generation of Typo Issues), which implies that the Ministry definitely decided by 1903, if not sooner, to end its experiments in recess and with private printers, and at the same time to embark on regular colonial pictorials in typo produced at the AFT. (Actually as we shall see, the decision may have been made by 1902 as the proofs for the Guinea 1905 typo issue were revealed in mid-1903.)

Proofs and essays of the Zebu are not numerous and only the color-trial die proofs are at all common. The imperforate and part perforate stamps in issued colors are generally considered as "errors" of the stamp, but more likely are printer's waste—some of these might be confused with genuine die proofs having margins trimmed down, offered as "stamps" because they bring a higher price thus.

MASTER DIE PROOFS

1. Large margins, on watermarked bond paper, without numeral of value (value area left white), with engraver's signature motif (a flower) 1mm. below bottom border:—
 Black (rare)
 Various colors (common)—Die sinkage 46 x 71 mm.
2. Small margins, on card (matt finish), with numeral of value (all denominations, 1c to 5fr):—
 Black (rare) (Numerals of franc values are shaded on white background, others white on shaded background.)

ENGRAVER'S PLATE PROOF

Image 23-23½ x 31 mm. (larger than stamp) (rare)

Small margins, ordinary paper; with shaded numeral "OF" in value space (white):—
 sheet of 4 x 2 (?).

Colors: yellow, red, vermilion, lilac, blue, green (others probably exist, especially black).

SOME AFTER-COMMENTS ON THE EXPERIMENTAL GENERATION

A number of interesting questions on these issues remains for future research. In particular, for lack of biographical information on the designers, it is difficult to even speculate on the specific influences which contributed to their styles of design. We assume the subject matter of the designs was largely dictated by the officials, though one has no reason to think that the artists were unsympathetic to them. The inspiration and sources for the subjects also arouse our curiosity—if these stamps were being issued today, the press, the maximaphilists and topicalists would tell us the whole story.

Subjects of the early French colonial pictorials were essentially new to stamps, although the Congo panther perhaps distantly echoes the Malay States tiger stamps. There was a hint by contemporary philatelists that the 1894 pictorial issue of Congo Free State inspired the French Congo issue. However, the bank note style of the Free State stamps (Waterlow-printed) was certainly not imitated by Merwart-Damman-Chassepot. Indeed, Merwart obviously strove for originality and individuality. But within the official wishes he could hardly match the previous designs of Obock and Somali Coast for sheer innovation (in French colonial stamps at least). Nor could it be claimed that the Obock-Somali were in very close imitation of the analogous Liberian and North Borneo pictorials of 1892-3, other than the use of native scenes as subjects. The idea of a triangular stamp was not new, for Cape Colony, Newfoundland, Colombia, and Liberia had already tried it.

What generally distinguishes the style of the early French colonial pictorials from Obock to Somali (1902), was the framework. Only a few of the first New South Wales, New Zealand, and Tonga pictorials among the British colonials have any suggestion of these freely ornate often borderless frames. Practically all the frames of other early pictorials if not classically plain were much bescribbled or made up of inscription (but not necessarily artistic).

Some of the late 19th century British colonial recess pictorials also suffered from poor engraving and printing, especially those designs with fine detail. The most successful recess stamps of the late 19th were engraved in the same simplified style (De La Rue) used by the successful practitioners in relief engraving. Such marvelous results as the early Perkins Bacon and U. S. recess stamps could no longer be achieved under the conditions of 1890. The first Newfoundland, Liberia, Tonga and North Borneo pictorials illustrate the simplified style; compare with New Zealand, New South Wales and the Seebecks. U. S. Columbians have simplified frames but very detailed subjects whose clarity was exceptional for the times and did much to stimulate the trend to recess pictorial commemoratives. Congo Free State's 1894 issue is noteworthy for the attempt to bring back some of the fineness of the 1840-70 classics in regard to the use of lathework in the frames; perhaps (judging from comments in the press) this impressed the French more than the Liberia-North Borneo style, but they did not copy it. As bicolored stamps in litho, typo, and recess had appeared in various countries even before 1870, no originality in this respect attaches to the French colonial issues.

In conclusion, the most that can be said for "foreign" influences on the French colonial experimental pictorials is that the British and American predecessors whetted the appetite in France for pictorials and for recess printing; however, the French did not immediately achieve either a copy of the foreign styles nor a satisfactory realization of their own ideas of design.

(To be continued.)

French Favor Sheet of 1966

Addenda

Mr. R. G. Stone points out some unfortunate confusions in the article on this item in JOURNAL No. 94, Page 66. In French usage "taille douce" does not necessarily mean copper plate. It can and usually does refer to another material. The term means merely recess engraved.

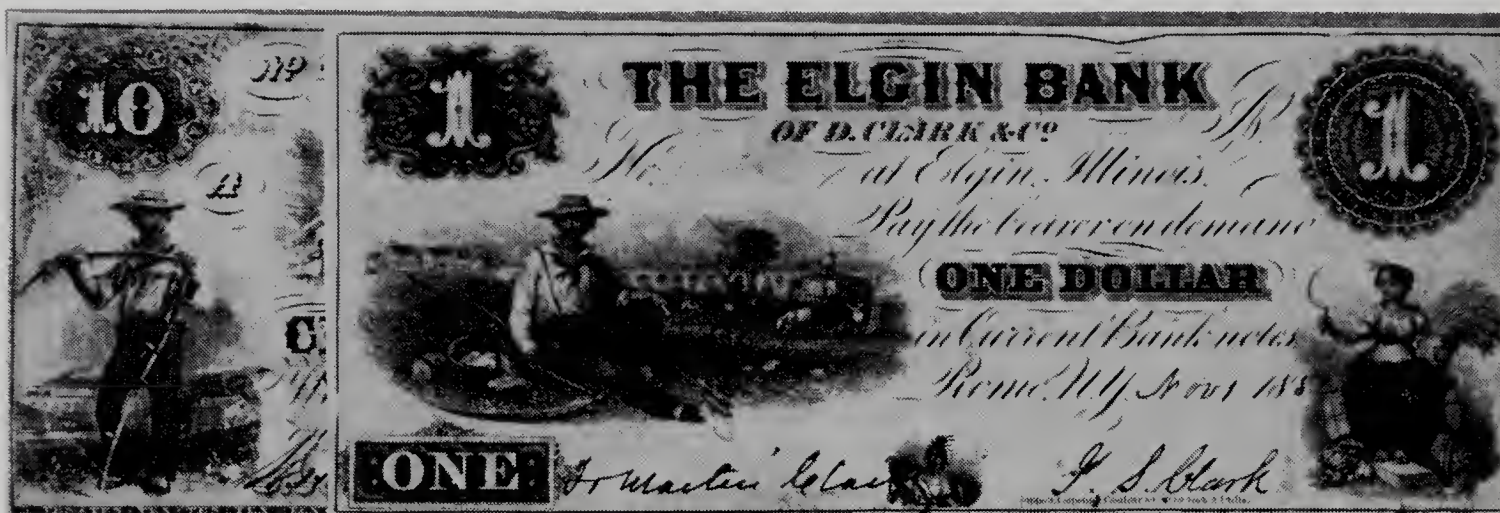
The three designs on the sheet are in a sense three "phases" of the printing, but this interpretation gives a misleading impression of the process. In reality there are only two stages of the printing: first, a three-color offset impression from a recess plate and second, a direct three-color recess impression.

The impression at the left on the sheet is the offset alone; the middle one is the direct recess alone; and the right one is the combination of the two. But that is not the way it is done with the stamps, for the second step is done on top of the first one, not alone. Two plates are required. Each plate prints three colors by means of separate ink rollers for each color, as on the Giori press. The first plate is more finely engraved and, in offset, gives a sort of background wash effect—not the bright solid color areas of ordinary lithography. Two dies are required, both recess. Now on the market are color trial plate proofs of both the offset and direct recess impressions of these paintings stamps at absurdly high prices.

The favor sheet sold 1,000,750 copies, the proceeds being sufficient for the PTT to go ahead with the construction of the new Postal Museum. (Profits from PHILATEC were also used.)

Numismatics and Philately

By Glenn B. Smedley



When the 5-cent National Grange postage stamp made its appearance in mid-April it was just another commemorative stamp to those “coin” collectors who noticed it. But to at least some of their brother numismatists, known affectionately as “rag-pickers,” it had a familiar appearance. The “farmer-drying-his-scythe” vignette on the stamp is a most carefully engraved miniature of an old bank note vignette.

Pictured here, in approximately actual size, is the left portion of a \$10 note of The Central Bank of Virginia on the left end of which appears an engraving of the identical vignette. The note was produced by the American Bank Note Company, and the one from which this illustration was made is hand-dated August 6, 1860. But the style of the vignette indicates to me that it was produced some years before the formation of the A.B.N. Co. in 1858.

A search of notes and related items in my collection turned up no other print of this vignette. However, a \$1 note of The Elgin (Ill.) Bank of D. Clark & Co., produced by Toppan, Carpenter, Casilear & Co. and dated November 1, 1852, was found to have an almost identical farmer and scythe, but the farmer is in a sitting position. This strengthened my belief that the National Grange stamp vignette is of a date even earlier than 1860.

Letters to the Bureau of Engraving and Printing and to the Post Office Department brought the information that “the stamp was designed by Lee Pavao of the J. Walter Thompson Company” and that “he based his design on an engraving from the *Handbook of Early Advertising Art*.” This book, found in the Chicago Public Library, was copyrighted first in 1947, with a second edition by Dover Publications dated 1953. While the vignette of the farmer as used on the stamp and bank note was located readily in the book, there was not a word about it to indicate when or by whom it was originated.

So I’m left with the question of which came first—was the design originated for a bank note or did the bank note engraver copy it from some other source? The fact that the *Handbook* contains a few other vignettes used on early bank notes does not help me. If any fellow “rag-picker” has an earlier note that mine on which the same vignette was used, I’d appreciate hearing from him. Incidentally, a release from the Post Office Department Information Service, dated February 19, includes this statement: “Central portion of the design is a farmer, of the period about 1870, holding a scythe which he is drying with a cornhusk.” Also that the stamp was modeled by Robert J. Jones, the vignette engraved by Edward R. Felver and lettered by Howard F. Sharpless of the Bureau of Engraving and Printing.

The Life and Work of Thomas F. Morris (1852-1898)

Designer of Bank Notes and Stamps

By Thomas F. Morris II

(Continued from JOURNAL No. 95, Page 108)

Finding a Washington Home

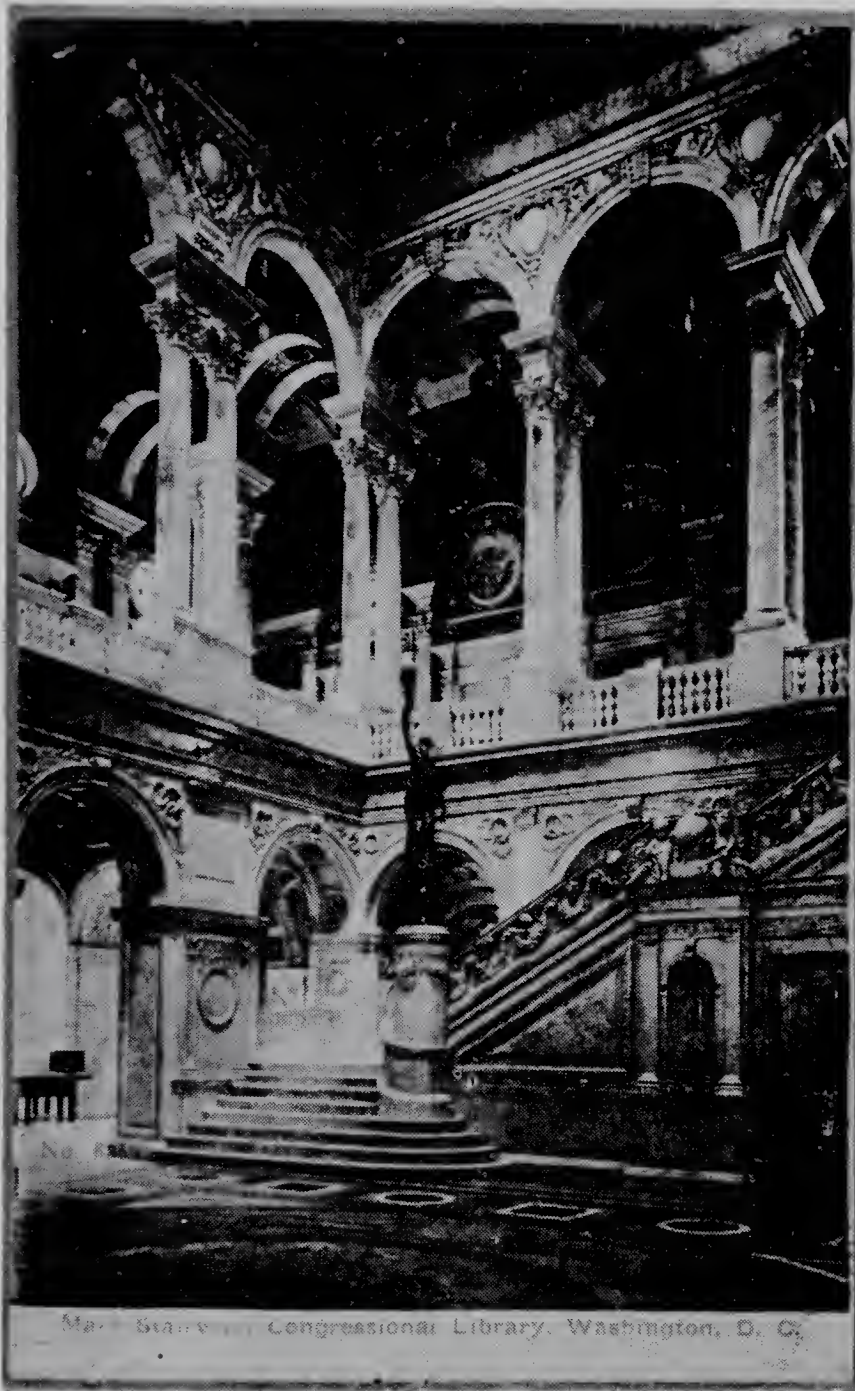
After three weeks my mother's hectic househunting ended with the owner's acceptance of my father's offer of \$50 a month rent for a house at 1754 P Street, N. W. She wrote home that it was rather small since it contained only eight rooms, but had the saving quality of being only a block from Dupont Circle with its park for romping children safe from the fast bicycle traffic. With tongue in cheek she added that since President Cleveland had not seen fit to call upon the Morris family, it would have to attend one of his Thursday receptions, if only to put a stop to little Tommie's persistent query whether every white building we passed was not THE White House.

Looking back 71 years to an exhilarating, carefree childhood and my first school days in Washington, it seems incredible that the imposing, beautiful republican capital which Washington, Jefferson and Madison envisioned on the marshy banks of the Potomac could have lagged so far behind their dream of a century past. When in 1801, Jefferson walked a mud-rutted road from Conrad & McMunn's boarding house at New Jersey Avenue and C Street to the unplastered President's mansion just vacated by John and Abigail Adams, only the Senate wing of the Capitol was in use. The House of Representatives met in a trussed brick structure ironically called "The Oven"; between it and the Senate wing only foundations showed where the central section and dome would one day rise. Smoking brick kilns and dirt-floor workers' huts dotted the landscape where stumps abounded even in the raw dirt roads.

Now in the mid-1890's the Capitol, White House and Washington Monument stood majestically beautiful amid old buildings abandoned for better residential quarters farther out of town. The Treasury Building, Smithsonian Institution, and new post office building on Pennsylvania Avenue, together with the Congressional Library, as it was called, and the marble Corcoran Gallery of Art graced the scene with impressive structures, some housing priceless treasures. But downtown Washington had really changed very little from Lincoln's day.

An Abiding Interest in His Children

My boyhood experiences in Washington help to reveal the kind of man my father was. It seems to me that almost every night and weekend he came home on his bicycle loaded with work to do as soon as the children were put to bed. For member #30529 of the New York division of the League of American Wheelmen the bicycle was a more fitting mode of transportation than the slow cable cars, except in bad weather. Yet burdened with the problems of new designs and defective die proofs, he showed over and over again that he thought Washington's public buildings, archives and art treasures offered his sons a more valuable early education than a grade school regimen he by no means undervalued. Silhouetted sharply in my memory are several tours of the Smithsonian, the Corcoran Gallery and Library of Congress when I was seven, and especially the Capitol, as well as the thrilling view from the top of the Washington Monument and Easter egg-rolling on the White House lawn.



Main stairway, Library of Congress



Crawford's statue of "Freedom" surmounting the dome of the Capitol

On one trip to see again the paintings and statuary in the Capitol rotunda my father allowed me to climb the narrow stairway to the dome where, standing under Crawford's Statue of Freedom, I stood overwhelmed atop the panorama of Washington and its rolling, wooded countryside. Little did I realize then when standing at this point, looking heavenward, that within a few feet of my gaze was this majestic piece of sculpture that my father used as the centre motif for his design of the 1c to 10c 1894 Newspaper stamps. Not long afterward this staircase was closed to the public, so I may be one of the few men living to have had an affectionate father take his five-year-old son clambering up to an eminence which brought the heavens within reach.

Perhaps he wanted to help my drawing, for when he saw me struggling with free hand delineation (as he himself had done at my age) he brought home a book of animal sketches and somehow found the time to show me how a change of line here or there made a magical difference in effect. I was a little older when he showed me the wide staircase leading from the huge entrance hall of the new Library of Congress and those finely decorated panels whose allegorical meaning he explained in a child's language. The wonderment of the Smithsonian inspired to delay my getting to sleep at night—trees from the Arizona petrified forest, bones of prehistoric mammoths, gems and minerals in brilliant colors my crayons could not duplicate. Trips to Mount Vernon were exciting days, especially so in bringing home miniature cherry tree wooden hatchets from that historic

home of George Washington. At the age of six he took me by the hand and enrolled me in the Force School a few blocks from home; only his assurance that I could find my way home alone gave me the confidence to try it and to learn the thrill of what seemed to me to be a Napoleonic conquest. This was the side of their father that his sons knew, and missed the more when bereft of his thoughtful guidance and ability to turn every sightseeing trip into an adventure.

Not until many years later did I comprehend what a burden he, and George W. Casilear through three decades before him with cruder equipment, had undertaken. Probably the pace and volume of work in bank note companies had equipped them to apply imaginative variety and artistry to formulas and techniques for security against counterfeiting and practicability in the handling of currency.

Some comprehension of the magnitude of Tom Morris' one-man design department's task and the multiplicity of its detail can be gleaned from a letter to his older daughter, apologizing for long delays in answering hers. His normal work day (usually six days a week and never on Sunday) ended between 8 and 10 P.M. at the office, where his usual lunch was a "sandwich pie and pot of tea" consumed at his desk. But he seems to have thrived under the pressure, and was pleased to learn from veteran Bureau employees that nothing like the volume of production had ever been achieved before. Johnson's annual report for the fiscal year ended July 1, 1895, confirmed a record production of 70,886,033 printed sheets of all types at a new low cost of \$20.30 per thousand while engaging the services of only 47 more employees than the prior year's 1,380. In this report Johnson went out of his way to observe that

"... Under the excellent supervision of the recently appointed chief of the engraving division the engraving of the dies, rolls, and plates has been, and is being, worked up to the highest state of perfection, and the several designs made by him during the year are admitted to be superior to those formerly prepared."

The Bureau Takes Over Production of U. S. Postage Stamps

The one inducement Claude M. Johnson offered my father to join the Bureau was the prospect that he would "be able to elevate the standard of work." Within three weeks after the new Chief of the Engraving Division began work, Johnson inquired whether his survey of Bureau facilities indicated that they were adequate to execute a stamp contract if secured. His journal records that he answered that if adequate space were provided for smooth and secure flow of the work and if modern gumming and perforating equipment were obtained, the Bureau had the talent and means to do the job.

Accordingly, when Charles F. Steel of Philadelphia (low bidder by ten per cent) and A.B.N. Co. got into a wrangle over the former's qualifications and other technical interpretations of the four-year stamp contract to begin July 1, 1894, Postmaster General W. S. Bissell lost about three months between mid-November, 1893, and mid-February, 1894, receiving formal protests from both bidders, briefs, and oral and written arguments from the disputants and their lawyers. The Hamilton Bank Note Co., as high bidder, also reserved its rights formally at the hearings.

Even though the Postmaster General's solicitation of sealed bids reserved his right to reject any or all of them, the issue in contention presented him with a difficult decision. If he awarded the contract to Steel, production delays embarrassing deliveries to postmasters seemed quite likely to ensue. If he accepted American's bid, he enjoyed the security of dealing with a contractor who had a fine record of stamp contract fulfillments since its absorption of Continental and National in 1879, but had bid substantially higher than Steel. Such an award could be justified only by disqualifying Steel as incompetent, not an easy task in view of his record, and certain to involve the new Democratic postal



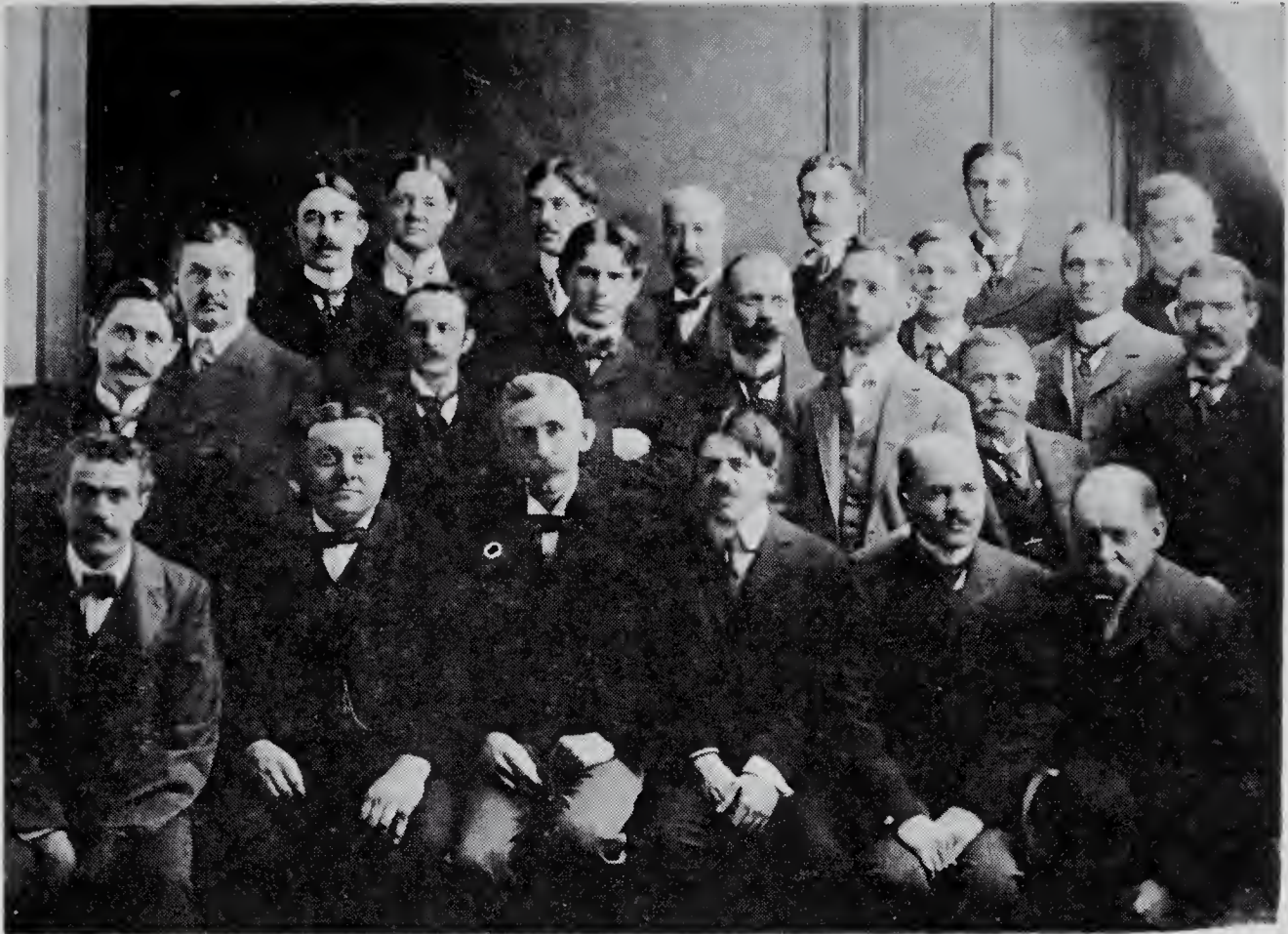
**Postmaster General Wilson S. Bissell who
awarded the 1894 stamp contract to the
Bureau**

administration in a punitive lawsuit. Early in this quandary Chief Johnson won Secretary Carlisle's approval to submit a Bureau bid for the business. This he did on November 29, 1893, at a figure about twenty-eight thousand dollars under the known low bidder for the term of the contract. Bissell solved his dilemma by risking award of the contract to the untried Bureau on February 21, 1894, saving taxpayer money at the same time.⁹

A.B.N. Co. at once exerted political pressure in Congress to have the award voided on legal grounds. Within two weeks a House resolution called upon Carlisle and Bissell to cite the authority under which the Bureau was deemed eligible to compete, and to itemize the added capital sums needed to provide adequate space and equipment to execute the contract. Since their authority proved lawful, and production at Washington offered both convenience and lower cost, American and Steel had no choice but to acquiesce.

The question of "ethics" posed in the excellent article cited above has to be considered against the contemporary background of postage stamp procurement under private contract. U. S. postage stamp manufacture had been an important source of profit to Continental and National before 1879; after "The Consolidation" that year it became an extremely lucrative source of American's income. The rapid growth of the country's population, trade, and commerce at home and abroad assured substantial gains in stamp production each year through a four-year contract; the surplus yielded inordinate profit on paper and press time. Any inspiring small competitor faced severe handicaps. Just the burden of proving competence to perform was severe, for no Postmaster General relished the political repercussions of failure to keep the public supplied with stamps; a lower cost for an undependable supply would be no defense. Such a competitor, if prudent, also had to include in its bid the cost of amortizing start-up costs in four years; the entrenched supplier was saved this high expense. And equally valuable to A.B.N. Co. was the leverage which possession of the U. S. contract gave it in solicitation of Central and South American government business in securities of all types.

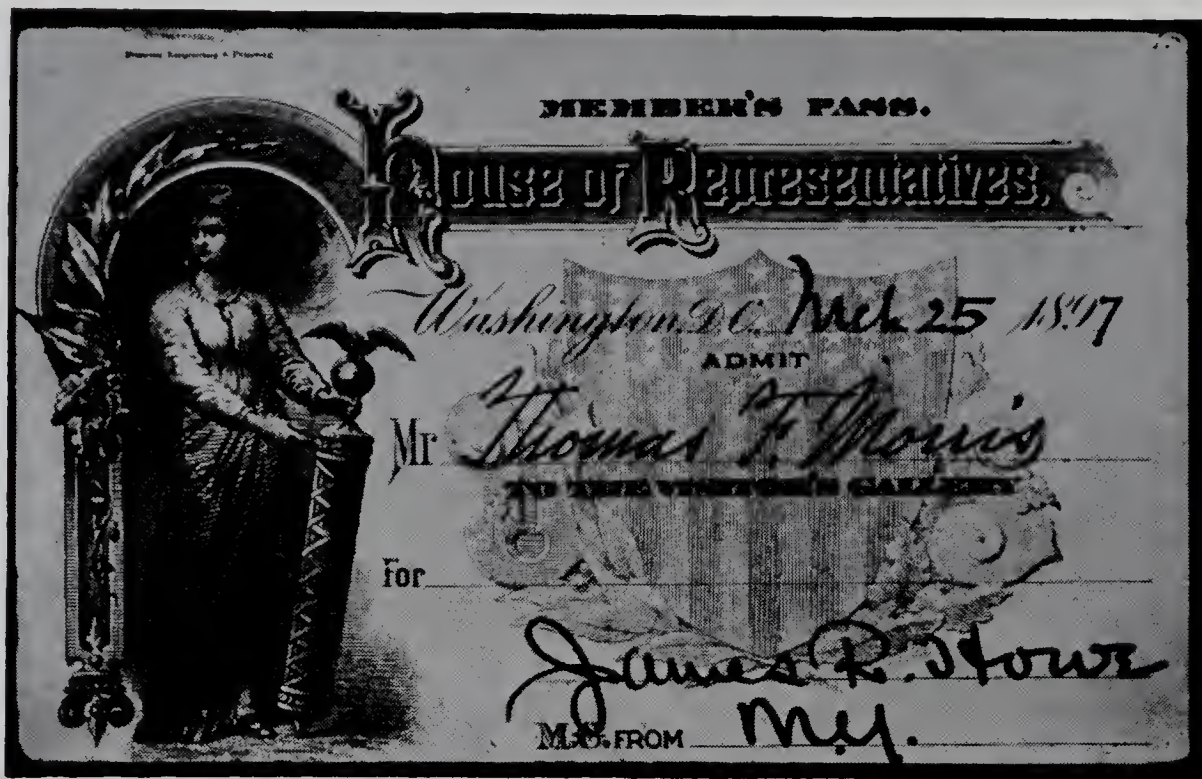
⁹ See Norton D. York, "1893-1894 Bureau Printing Controversy," *The American Philatelist*, Vol. 76, No. 11, August, 1963, pp. 801-804, 856.



Engraving Department personnel, all of whom worked under Chief Morris, 1893-97, except R. O. Smith and E. M. Weeks: Top row: G. F. C. Smillie, C. K. Young, R. O. Smith, Louis A. Hill, R. H. Warren, H. L. Charlton, Lyman Ellis, R. Wright. Second row: E. M. Hall, L. S. Schofield, F. Lamisure, E. M. Weeks, Geo. H. Rose, E. G. Rose, W. F. Lutz, A. Wasserbach, W. F. Wall. Third row: A. J. Marsh, E. Meyer, M. W. Baldwin, Frank Howe, E. I. Schomable, D. S. Ronaldson.



Transferrers in the Engraving Department: Top row, L. Brook, Morris George, J. Griffith, R. Pentland, J. Mooney, Frank Rowden (geometrical lathe operator), O. H. Herlocker, C. Vermill, T. McKellar, J. Perry, A. Abbott. Bottom row: Walter Doxson, Geo. Wright, G. Mason, J. Prender.



One of the many designs made by Morris while at the Bureau.

American's price for stamps under the 1890-94 contract, based on usage in the fiscal year ended July 1, 1889, was 7.47c per thousand, some thirty per cent higher than its 1894 bid. The latter bid no doubt took into account both the likelihood of little or no engraving, transferring and plate expense for new designs and its estimate of the probable range of an extremely limited number of competitive bids. For it had actually achieved a practical monopoly of such work, and its political connections strengthened its strategic position in bidding to maintain it.

It is noteworthy that Johnson's annual report to Secretary of the Treasury Carlisle for the fiscal year ended July 1, 1895, (the first year of Bureau production of the 1894 issue) officially claimed an annual saving of a minimum of \$50,000 to the Post Office Department. This claim, extremely vulnerable to refutation by the postal administration if not true, was made despite the losses incurred by the Bureau in destroying a very large quantity of defectively gummed sheets in the early days of production. If \$50,000 does not sound like much these days, it gains size in perspective. For though A.B.N. Co.'s capitalization of the 1879 "Consolidation" by no means adequately reflected the true value of its physical assets, to say nothing of its near-corner on the preeminent bank note artists and technicians of the day, it was only \$100,000. The minimum saving the Bureau made for the Post Office Department each year was equal to a fifty per cent dividend on American's capital stock.

But the real point at issue in 1894 was neither the legality of the Bureau's unorthodox bid nor its ability to perform. Underlying the teapot tempest was a political question—whether the United States Government had a right to supply itself rather than a legal obligation to patronize private industry. Hostility to the entrance of the Bureau into the dispute, almost universally broadcast by the American press, was expressed under the opprobrious general heading of "Socialism," and had been ever since the Bureau began operating in 1862. Pricing to get all the traffic would bear was a cardinal rule of monopolistic enterprise. This practice held up an umbrella for a department like the Bureau, which was already producing all the Treasury Department's needs in federal securities and obligations.

Why the Bureau did not submit a bid in the advertised period October 16 to November 15, 1893, must remain speculative. Referring to the fact that "adhesive stamps" required by the Post Office Department were "the only class of securities not executed by the Bureau," Secretary Carlisle reported to the House on March 8, 1894, that:

"The Chief of the Bureau of Engraving & Printing, *soon after he assumed charge of the Bureau* (March, 1893), called my attention to this condition of affairs, and I thought it of sufficient importance to make it a subject of comment in my annual report to Congress." (*italics inserted*)

It may well be that Carlisle, as a veteran of Congress and aware of its composition and attitude toward government "invasion" of the rights of private industry, chose to rely either on the near-certainty of a dispute over the bids or the right of the Postmaster General to reject any or all bids. He could then submit his underbid as both an economy and an escape from law suits against the government. Unless outright rigging or "straw bids" were involved it was the rare occasion when awards of long-term contracts were not hotly contested, often in the courts. That was how Reay lost his envelope contract to Plimpton in 1874.¹⁰ The retained right to reject bids gave the Postmaster General wide latitude in making awards.

New Designs for Governmental Agencies



**Left: Rough pencil sketch of the playing card stamp.
Right: Finished pencil sketch of the design; both sketches are in the exact size of the stamp.**

Tom Morris had barely gotten to know the Bureau's facilities and staff when the year 1894 broke upon him with a deluge of new design work. Amidst the demand for ordinary Treasury Department needs like revised drafts, warrants or Customs House receipts, a revised tobacco revenue stamp or bond coupon, or commissions or Senate and House gallery passes, we find a May 21 diary entry that he "finished Large Bank Note (navy) in P(earl) Gray." A hint that modelling of the 1896 Silver Certificates was on his agenda shows the same day in his notation, "Mr. Johnson returned from N. Y. (Sat. the 19th) after seeing Shirlaw, Simmons etc."

¹⁰ See *Essay-Proof Journal*, Vol. 20, No. 1, Whole No. 77 (1963), pp. 21-27.



Two water color sketches by Tom Morris.



Probable motif used by Morris for the design of the 1894 playing card stamp.

But the three major design tasks pressing for action were: (1) the first Bureau issue of "ordinary" postage stamps under the new contract, including two altered and two new denominations; (2) a new series of Postage Due stamps; and (3) a revised series of Newspaper & Periodical stamps, issued February 1, 1895. With all this in process my father designed the new 2c lake "on hand Aug. 1894" and 2c ultramarine "Act of Aug. 1894" Playing Cards stamps. I find in his records an engraved playing card box cover proof, printed for A. Dougherty, and am of the opinion that this design gave him the idea of utilizing its centre motif for the design of the stamp. His first rough sketch and the finished design, drawn to exact size, are illustrated here. In the first full fiscal year of their usage, manufacturers bought 14,830,000 of these engraved, rouletted adhesives, printed in sheets of 200.

(To be continued.)

Mrs. Ehrenberg Becomes A Fellow of the Royal Philatelic Society

The Royal Philatelic Society, London, has announced the elevation of Mrs. Rae D. Ehrenberg, Treasurer of The Essay-Proof Society, to the rank of Fellow. No doubt Mrs. Ehrenberg's research and publication of her findings in the field of U. S. official stamps was one of the factors influencing the appointment.

France
Les Maries de la Tour Eiffel
A Fantastic Stamp Design, 1963

By George W. Caldwell



Reproduced on the 85 centimes stamp (Scott No. 1076) of the 1963 annual Art Series is Maurice Chagall's painting known in English as the "Married Couple of the Eiffel Tower." Pierre Gandon prepared the design and engraved the original dies. The stamps were intaglio printed by the National Stamp Printing Plant in Paris and placed on first day sale November 12, 1963.

Not only is this picture fantastic; it is more or less stylized and the theme is debateable even among art analysts. The bride and groom are astride a fowl—possibly a rooster. Three angels appear, one playing a violin, another holding a candelabra while suspended upside-down from a tree, and a third hanging from the Eiffel Tower and holding what presumably is a bridal bouquet. Other features include a violin the bottom of which dissolves into a goat's head, and what appears to be the rising sun looks like a fried egg with the "sunny side up." These and other features make up this most unusual composition.

Maurice Chagall was born 1887 in Vitebsk, Russia, of a large and humble family. At the age of 20 years he entered the Imperial School of Fine Arts in St. Petersburg. Three years later he moved to Paris where he mingled with prominent painters, writers and poets. This was the time when cubism as an art form was just beginning to emerge. The Russian Revolution influenced him to return in 1917 to his homeland where he was appointed Commissioner of Fine Arts in Vitebsk. Five years later Chagall, as a master, returned to Paris, where he married Bella, who appears on many of this artist's works.

(Continued on Page 189.)

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C —Canceled	1 —die impression, large margins
E —Essay	2 —die impression, small margins
E-1 —Essay for which there is no corresponding Scott's number.	3 —plate impression on India paper
P —Proof	4 —plate impression on cardboard
PX —Progressive Die Proof	5 —plate impression on paper other than India, imperforate
TC —Trial Color Proof	6 —plate impression on paper other than India, perforated
S —Specimen	8 —plate impression from American Bank Note Co. trade sample sheet
v. —vertical reading up	9 —plate impression from British American Bank Note Co. trade sample sheet
h. —horizontal	10 —Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues
d. —diagonal	
t. —top	
b. —bottom	
c. —center	
l. —left	
r. —right	

Newfoundland

(Cont'd. from JOURNAL No. 95, p. 138)

Engraved by ?

Die No. 1024

209PX-A.

Frame and lettering only

209PX-A. 8 Cents.

Progressive die proof

a. on faint yellowish wove paper about .0045" thick

orange-red dated 25.5.32

209PX-B.

Vignette and most of shading added

209PX-B. 8 Cents.

Progressive die proof

a. on faint yellowish wove paper about .0045" thick

orange-red dated 30.5.32

209P1. 8 Cents.

Large die proof

- a. on faint yellowish wove paper
about .0045" thick

orange-red (Approval state of die)
dated 3.Jun.32

orange-red (Final state of die)
orange-red, with Die No. 1024 in
reverse

- b. on white wove watermarked paper
about .0035" thick

orange-red, with Die No. 1024 in
reverse

209TC1. 8 Cents.

Trial color large die proof

- a. on faint yellowish wove paper
about .0045" thick

black with Die No. 1024 in reverse

- b. on white wove watermarked paper
about .0035" thick

black with Die No. 1024 in reverse

Engraved by ?

Die No. 1028

210PX-A.

Same as PX-B. except no shading around
"TWENTY FOUR CENTS"

210PX-A. 24 Cents.

Progressive die proof

- a. on faint yellowish wove paper
about .0045" thick

dark blue

**210PX-B.**

Shading around "TWENTY FOUR
CENTS", no vignette

210PX-B. 24 Cents.

Progressive die proof

- a. on faint yellowish wove paper
about .0045" thick

dark blue

210P1. 24 Cents.

Large die proof

- a. on faint yellowish wove paper
about .0045" thick

blue (Approval state of die)

blue (Final state of die) dated
20.6.31

- b. on white wove watermarked paper
about .0035" thick

blue, with Die No. 1028 in reverse

210TC1. 24 Cents.

Trial color large die proof

- a. on faint yellowish wove paper
about .0045" thick

black, with Die No. 1028 in reverse

- b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1028 in reverse

Sir Humphrey Gilbert Issue

By Perkins, Bacon & Co.

1933.

Die No. 1092

Engraved by

Master die of frame used for the 2c,
4c, 7c, 8c, 9c, 10c and 20c values

- a. on faint yellowish wove paper
about .004" thick

orange, with mss. 23 May 1933.

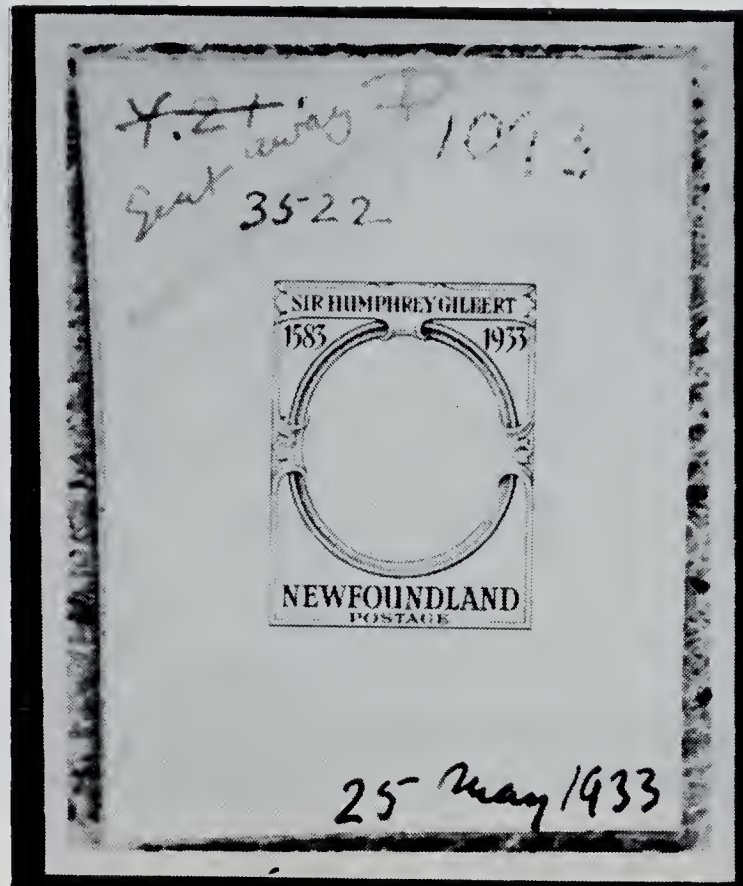
Die No. 1093

Engraved by

Master die of frame used for the 1c,
3c, 5c, 14c, 15c, 24c and 32c values

- a. on faint yellowish wove paper
about .004" thick

slate, with mss. "25 May 1933"



Engraved by A. J. Downey

Die No. 1096



212PX-B.

212PX-B. 1 Cent.

Progressive die proof

- a. on faint yellowish wove paper about .004" thick

black, with mss. "31.5.33"

(Approval state of die) Complete except for Die No. and guide line at long side of proof.

(Final state of die) Complete with guide line at long side of proof, but without Die No.

212P1. 1 Cent.

Large die proof

- a. on faint yellowish wove paper about .004" thick

gray-black (Approval state of die)

gray-black (Final state of die)

gray-black, with Die No. 1096

- b. on white wove watermarked paper about .0035" thick

gray-black, with Die No. 1096

212TC1. 1 Cent.

Trial color large die proof

- a. on faint yellowish wove paper about .004" thick

black, with Die No. 1096

- b. on white wove watermarked paper about .0035" thick

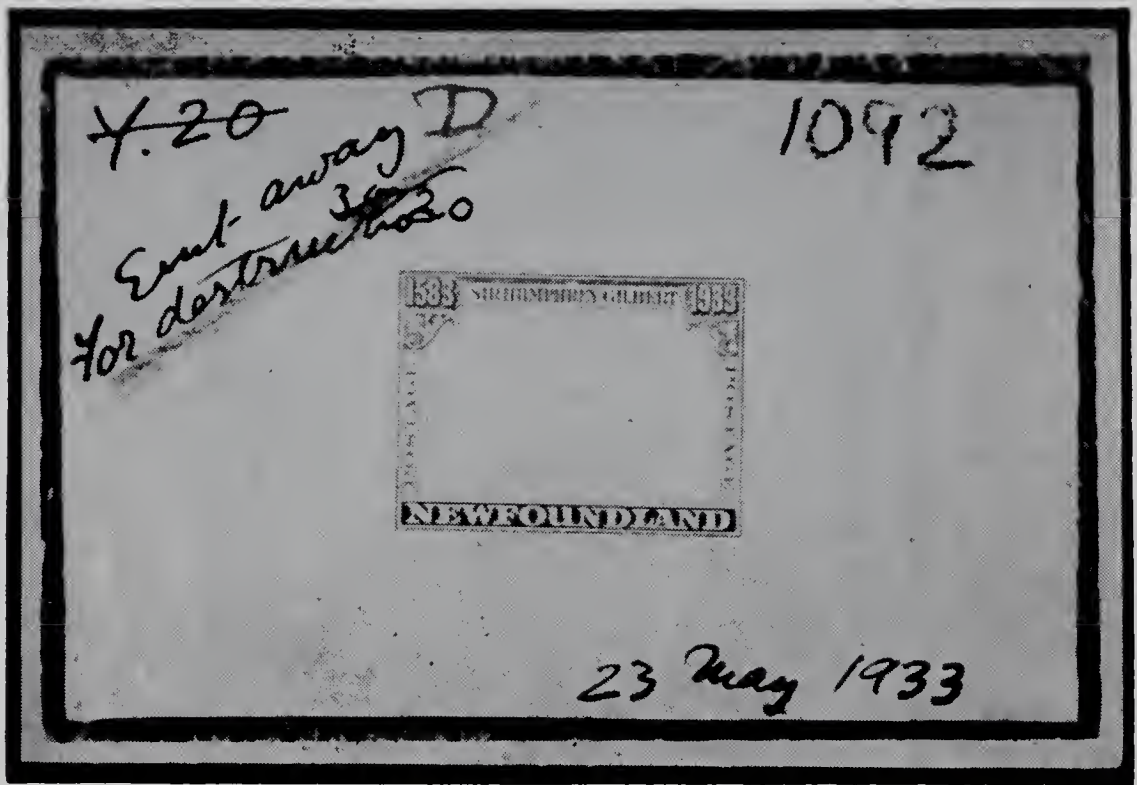
black, with Die No. 1096

Engraved by L. V. Phillips

Die No. 1094.

213P1. 2 Cents.

Large die proof



a. on faint yellowish wove paper
about .004" thick

green (Approval state of die)
green (Final state of die)
green, with Die No. 1094

b. on white wove watermarked paper
about .0035" thick

green, with Die No. 1094

213TC1. 2 Cents.

Trial color large die proof

a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1094

b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1094

Engraved by A. J. Downey

Die No. 1097

214P1. 3 Cents.

Large die proof

a. on faint yellowish wove paper
about .004" thick

yellow-brown (Approval state of die)
yellow-brown (Final state of die)
yellow-brown, with Die No. 1097

b. on white wove watermarked paper
about .0035" thick

yellow-brown, with Die No. 1097

214TC1. 3 Cents.

Trial color large die proof

a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1097

b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1097

Engraved by C. Sigrist

Die No. 1095

215P1. 4 Cents.

Large die proof

a. on faint yellowish wove paper
about .004" thick

red (Approval state of die)
red (Final state of die)
red, with Die No. 1095

b. on white wove watermarked paper
about .0035" thick

red, with Die No. 1095

215TC1. 4 Cents.

Trial color large die proof

a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1095

b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1095
rose, with Die No. 1095

Engraved by C. Sigrist

Die No. 1101

216P1. 5 Cents.

Large die proof

a. on faint yellowish wove paper
about .004" thick

dull violet (Approval state of die)
dull violet (Final state of die)
dull violet, with Die No. 1101

b. on white wove watermarked paper
about .0035" thick

dull violet, with Die No. 1101

216TC1. 5 Cents.

Trial color large die proof

a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1101

b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1101

Engraved by Wolfenden

Die No. 1099

217P1. 7 Cents.

Large die proof

a. on faint yellowish wove paper
about .004" thick

blue (Approval state of die)
blue (Final state of die)
blue, with Die No. 1099

b. on white wove watermarked paper
about .0035" thick

blue, with Die No. 1099

217TC1. 7 Cents.

Trial color large die proof

a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1099

dull red-orange, with Die No. 1099,
with pencil mss. "final 14/6"

b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1099

Engraved by A. J. Downey

Die No. 1106

218P1. 8 Cents.

Large die proof

a. on faint yellowish wove paper
about .004" thick

orange-red (Approval state of die)

orange-red (Final state of die)

orange-red, with Die No. 1106

b. on white wove watermarked paper
about .0035" thick

orange-red, with Die No. 1106

218TC1. 8 Cents.

Trial color large die proof

a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1106

b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1106



219PX-B.

Engraved by C. Sigrist

Die No. 1098

219PX-B. 9 Cents.

Progressive die proof

a. on faint yellowish wove paper
about .004" thick

blue, cut down to stamp size

219P1. 9 Cents.

Large die proof

a. on faint yellowish wove paper
about .004" thick

greenish-blue (Approval state of die)

greenish-blue (Final state of die)

greenish-blue, with Die No. 1098

b. on white wove watermarked paper
about .0035" thick

greenish-blue, with Die No. 1098

219TC1. 9 Cents.

Trial color large die proof

a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1098

b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1098

Engraved by C. Sigrist

Die No. 1103



220PX-B.

220PX-B. 10 Cents.

Progressive die proof

- a. on faint yellowish wove paper
about .004" thick
red-brown, cut down to stamp size

220P1. 10 Cents.

Large die proof

- a. on faint yellowish wove paper
about .004" thick
red-brown (Approval state of die)
red-brown (Final state of die)
red-brown, with Die No. 1103
- b. on white wove watermarked paper
about .0035" thick
red-brown, with Die No. 1103

220TC1. 10 Cents.

Trial color large die proof

- a. on faint yellowish wove paper
about .004" thick
black, with Die No. 1103
- b. on white wove watermarked paper
about .0035" thick
black, with Die No. 1103

Engraved by A. J. Downey

Die No. 1100

221P1. 14 Cents.

Large die proof

- a. on faint yellowish wove paper
about .004" thick
black (Approval state of die)
black (Final state of die)
black, with Die No. 1100
- b. on white wove watermarked paper
about .0035" thick
black, with Die No. 1100

Engraved by A. J. Downey

Die No. 1104

222PX-C. 15 Cents.

Progressive die proof

- a. on faint yellowish wove paper
about .004" thick
claret

**222PX-C.**

Shading in waves, incomplete.

222P1. 15 Cents.

Large die proof

- a. on faint yellowish wove paper
about .004" thick
claret (Approval state of die)
claret (Final state of die)
claret, with Die No. 1104
- b. on white wove watermarked paper
about .0035" thick
claret, with Die No. 1104

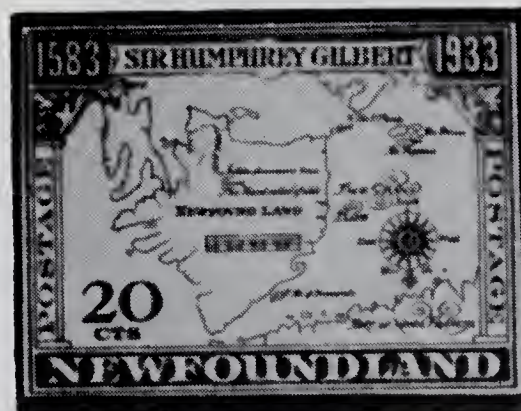
222TC1. 15 Cents.

Trial color large die proof

- a. on faint yellowish wove paper
about .004" thick
black, with Die No. 1104
- b. on white wove watermarked paper
about .0035" thick
black, with Die No. 1104

Engraved by J. Y. Scott

Die No. 1107

**223PX-C.**

No. shading in central vignette.

223PX-C. 20 Cents.

Progressive die proof

- a. on faint yellowish wove paper
about .004" thick

yellow-green

223P1. 20 Cents.

Large die proof

- a. on faint yellowish wove paper
about .004" thick

yellow-green (Approval state of die)

yellow-green (Final state of die),
with mss. "J.Y.S. 29. June 1933"
yellow-green, with Die No. 1107

- b. on white wove watermarked paper
about .0035" thick

yellow-green, with Die No. 1107

223TC1. 20 Cents.

Trial color large die proof

- a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1107

- b. black, with Die No. 1107

Engraved by A. J. Downey

Die No. 1102

**224PX-B.****224PX-B. 24 Cents.**

Progressive die proof

- a. on faint yellowish wove paper
about .004" thick

violet-brown, with mss. "13.6.33"

224P1. 24 Cents.

Large die proof

- a. on faint yellowish wove paper
about .004" thick

violet-brown (Approval state of die)

violet-brown (Final state of die)
violet-brown, with Die No. 1102

- b. on white wove watermarked paper
about .0035" thick

violet-brown, with Die No. 1102

224TC1. 24 Cents.

Trial color large die proof

- a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1102

- b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1102

Engraved by C. Sigrist

Die No. 1105

225P1. 32 Cents.

Large die proof

- a. on faint yellowish wove paper
about .004" thick

gray (Approval state of die)

gray (Final state of die)

gray, with Die No. 1105

- b. on white wove watermarked paper
about .0035" thick

gray, with Die No. 1105

225TC1. 32 Cents.

Trial color large die proof

- a. on faint yellowish wove paper
about .004" thick

black, with Die No. 1105

- b. on white wove watermarked paper
about .0035" thick

black, with Die No. 1105

By Harrison & Sons Ltd.



1936 E-A

Unissued

Approved by The Crown Agents
Sept. 25, 1936 but upon the Abdi-
cation of King Edward VIII the
issue was recalled.

E-A. 4 Cents.

Essay

- a. on white wove paper
brown



Long Coronation Issue
By Perkins, Bacon & Co.

Die No. 1214

Master die of King's head used for
all values

PX-A.

Shading on face very light

PX-A.

Progressive die proof

- a. on white wove paper about .004"
thick
blue



PX-B.

Shading on face has been deepened

PX-B.

Progressive die proof

- a. on white wove paper about .004"
thick
blue

PX-C.

Complete except "+" guide marks have
been added and there is no Die No.

PX-C.

Progressive die proof

- a. on white wove paper about .004"
thick
blue

PX-D.

Complete with Die No. 1214
"+" marks have been removed

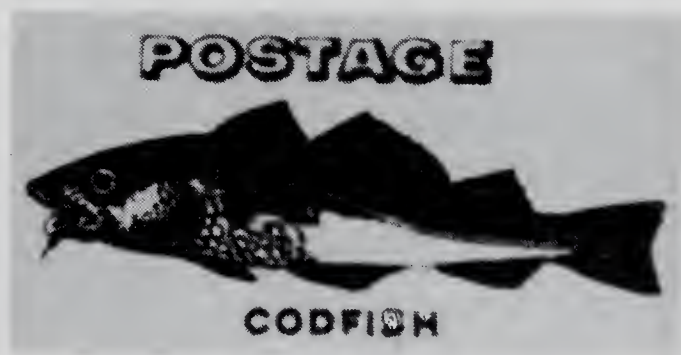
PX-D.

Progressive die proof

- a. on white wove paper about .004"
thick
blue

(Approval state of die) without guide
marks "+" or Die No.

(Final state of die) with guide marks
"+", but without Die No.

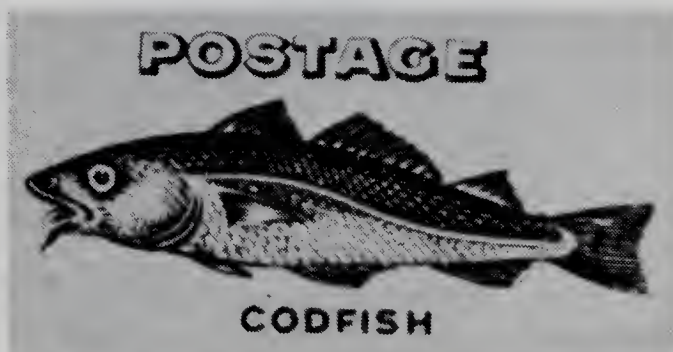


233PX-A.

Fish's scales are too heavy

233PX-A. 1 Cent.

- Progressive die proof
 a. on white wove paper about .004" thick
 black

**233PX-B.**

Fish's scales have been lightened same as appears on the stamp

233PX-B. 1 Cent.

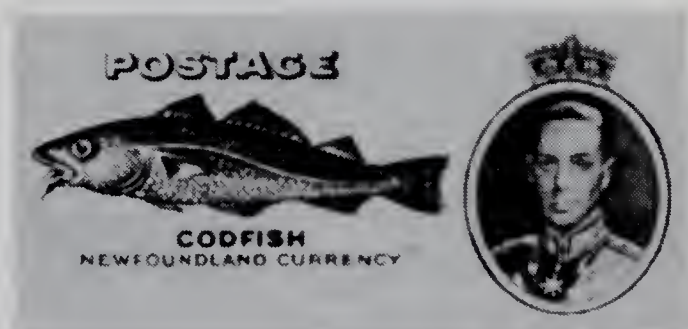
- Progressive die proof
 a. on white wove paper about .004" thick
 black

**233PX-C.**

King's head and "NEWFOUNDLAND CURRENCY" have been added

233PX-C. 1 Cent.

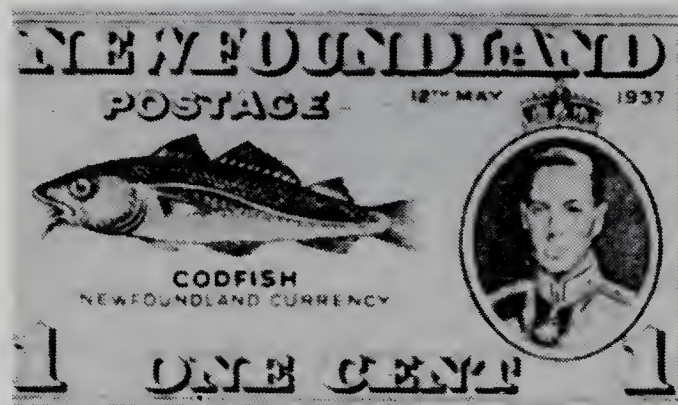
- Progressive die proof
 a. on white wove paper about .004" thick
 black, dated 17.2.37 and mss. II at bottom left of proof

**233PX-D.**

Several construction lines have been added to the right of fish's tail

233PX-D. 1 Cent.

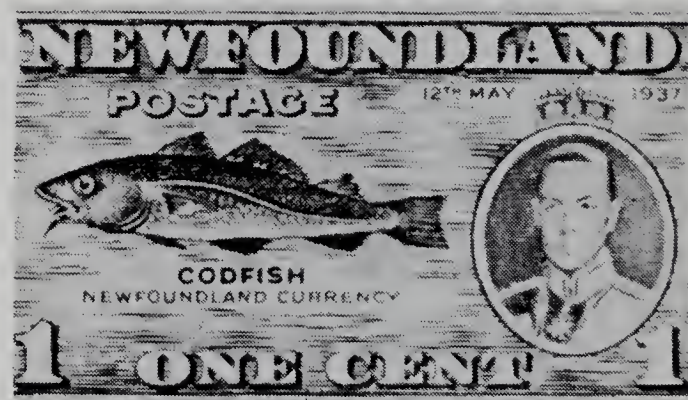
- Progressive die proof
 a. on white wove paper about .004" thick
 black, dated 19.2.37 and mss. III at bottom left of proof

**233PX-E.**

No shading in background

233PX-E. 1 Cent.

- Progressive die proof
 a. on white wove paper about .004" thick
 black

**233PX-F.**

Incomplete shading in background

233PX-F. 1 Cent.

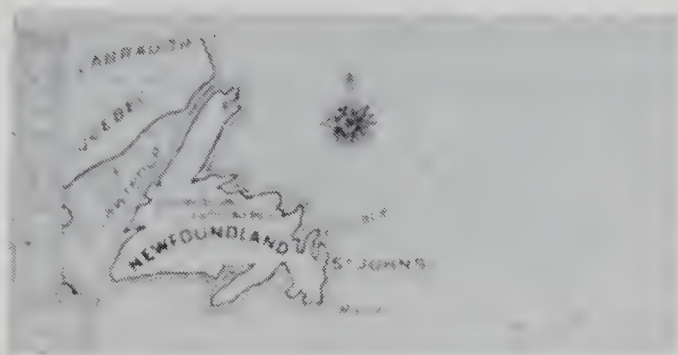
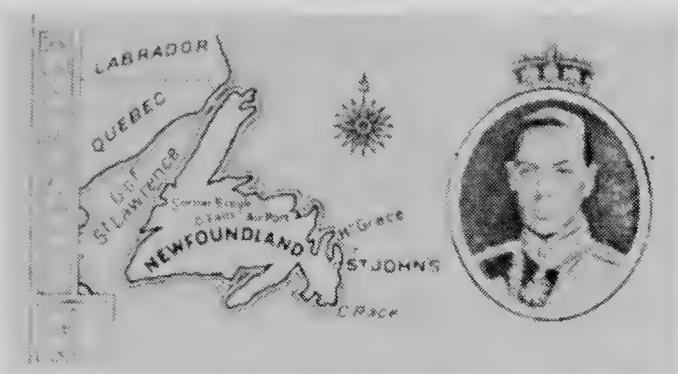
- Progressive die proof
 a. on white wove paper about .004" thick
 blue

233P1. 1 Cent.

- Large die proof
 a. on white wove paper about .004" thick
 black (Approval state of die)
 black (Final state of die)

234PX-A. 3 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 brown-orange

**Die No. 1220.****234PX-A.****234PX-B.**

King's head added

234PX-B. 3 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
orange-brown

234PX-C.

Design complete, but medals on chest
and compass-rose too light

234PX-C. 3 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
orange-brown

234PX-D.

Same as PX-C. except medals on chest
and compass-rose have been darkened.

234PX-D. 3 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
orange-brown

234P1. 3 Cents.

Large die proof

- a. on white wove paper about .004" thick
orange-brown (Approval state of die)
orange-brown (Final state of die)
orange-brown, with die No. 1220 in reverse

234TC1. 3 Cents.

Trial color large die proof

- a. on white wove paper about .004" thick
black, with Die No. 1220 in reverse

234P5. 3 Cents.

Plate proof

- b. on watermarked paper about .003" thick
orange-brown, from plate III, imperf., no gum

**235PX-A.****235PX-A. 7 Cents.**

Progressive die proof

- a. on white wove paper about .004" thick
blue

**235PX-B.**

King's head has been added

235PX-B. 7 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
blue

235P1. 7 Cents.

Large die proof

- a. on white wove paper about .004" thick
blue (Approval state of die)
blue (Final state of die)
blue without Die No.

235TC1. 7 Cents.

- Trial color large die proof
 a. on white wove paper about .004" thick
 black, without Die No.

**Die No. 1221****236PX-A.****236PX-A. 8 Cents.**

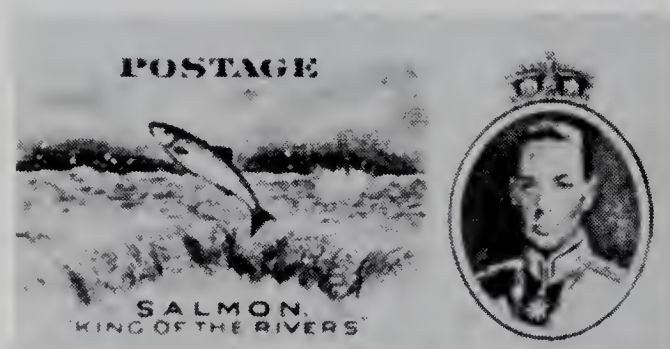
- Progressive die proof
 a. on white wove paper about .004" thick
 orange-red

236P1. 8 Cents.

- Large die proof
 a. on white wove paper about .004" thick
 orange red (Approval state of die)
 orange red (Final state of die)
 orange red with Die No. 1221 in reverse

236TC1. 8 Cents.

- Trial color large die proof
 a. on white wove paper about .004" thick
 black, with Die No. 1221 in reverse

**Die No. 1218****237PX-B.****237PX-B. 10 Cents.**

- Progressive die proof
 a. on white wove paper about .004" thick
 olive-gray

237P1. 10 Cents.

- Large die proof
 a. on white wove paper about .004" thick
 olive-gray (Approval state of die)
 olive-gray (Final state of die)
 olive-gray with Die No. 1218 in reverse

237TC1. 10 Cents.

- Trial color large die proof
 a. on white wove paper about .004" thick
 black, with Die No. 1218 in reverse

**238PX-B.****238PX-B. 14 Cents.**

- Progressive die proof
 a. on white wove paper about .004" thick
 black

238P1. 14 Cents.

- Large die proof
 a. on white wove paper about .004" thick
 black (Approval state of die)
 black (Final state of die)
 black without Die No.

**Die No. 1222.****239PX-A.**

Initial transfer of vignette and "NORTHERN SEAL" from 15c 1931 stamp.
 Lettering by J. Y. Scott and remainder by A. J. Downey with construction lines showing.

(To be continued.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

H. R. Harmer Ltd., London, England. Sale of Jan. 30, 31, 1967

Canada

1855 10p blue, plate proof on India, with diagonal "Specimen," horiz. pair
7P3Sd \$15.40

Nova Scotia

1851-57 6p deep green, reprinted plate proof, pair6P5 33.60

J. N. Sissons Ltd., Toronto, Canada. Sale of Feb. 8, 9, 1967

Canada

1859 1c deep rose, plate proof on India, vert. pair14P3 50.00
12 1/2c blue, trial color plate proof on India18TC3 21.00
1869 12 1/2c blue, die essayE. 115.00

New Brunswick

1860 5c brown, Connell plate proof on India, with vert. "Specimen" 5E-Sv 16.00

Robert A. Siegel Auctions, New York, N. Y. Sale March 15, 16, 1967

Canada

1851 3p red, plate proof on India, with imprint3P3 32.50
1930 10c-\$1 small die proofs on card in issued colors with mss. "App" and
"P.J.V." and dated173-177P2 220.00

J. N. Sissons Ltd., Toronto, Canada. Sale of April 12, 13, 1967

Canada

1857 green, Bradbury, Wilkinson Viking Head essay13E-A 62.50
1851 3p brown-red, plate proof on India with full imprint1P3 65.00
3p brown-red, plate proof on India with major re-entry, pane A,
No. 471P3 67.50
3p orange, trial color plate proof on India, pane B, Nos. 41 & 42,
major re-entry, horiz. pair1TC3 77.50
3p red, plate proof on India with horiz. "Specimen" in green ..1P3Sh 24.00
6p gray, plate proof on India on card with "Specimen" in orange,
block of four2P3S 82.50
12p black, die proof on India (scarred die)3P2 260.00
12p black, plate proof on India with "Specimen" in green3P3S 170.00
12p same as last but "Specimen" in blue.....3P3S 160.00
1868 10c purple, proof cut from American Bank Note Co. trade sample
sheet7P8 16.00

1857	½p lake, trial color plate proof on India with re-entry position 120	8TC3	26.00
1859	5c orange-red, plate proof on India	15P3	23.00
	5c vermilion, plate proof on India with "Specimen" in black, horiz. pair	15P3Sh	33.00

Harmer, Rooke & Co., Inc., New York. Sale April 26-28, 1967

Canada

1859	12½c yellow-green, plate proof on India with vert. "Specimen" in carmine, block of 4	18P3Sv	60.50
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United States

By Falk Finkelburg

Vahan Mozian, New York, N. Y. Sale of March 14, 1967

1890	90c orange, large die proof on card, Toppan Carpenter Casilear & Co. essays	229P1	35.00
	2c brown-red, on colored ivory card	55E-At	15.00
	2c black, on colored ivory card numeral omitted	56E-Ag	16.00
	24c ultramarine, on bond	60E-Am	30.00
	24c brown, scarlet, green, 3 vignettes of Washington	60E-Ac	18.50
	24c violet, green, 2 vignettes of Washington on glazed card ..	60E-Ac	23.00
	24c black, orange, 2 vignettes of Washington on glazed card ..	60E-Ae	22.00
	24c brown and blue, numerals omitted on glazed card	60E-Ag	27.00
	90c green, complete design glazed card	60E-Al	19.00

Robert A. Seigel, New York, N. Y. Sale of April 4, 1967

	3c black, 1851 design with numerals "3" replacing rosette ..	56E-Ai	62.50
	5c rose-brown, trial color proof on stamped paper	12TC	37.50
	3c carmine, essay on wove paper	33E-jg	19.00
	12c rose-brown, trial color plate proof on stamp paper, unlisted		32.00
1857	12c black, with mss. "Specimen"	36S	40.00
	1c black, "August" large die essay on card, with imprint & Die No. 440	55E-B	100.00
	3c black, "August" die essay on India	56E-H	120.00
	30c black, "August" trial color large die proof on India die sunk on card	61TC1	80.00
1861	3c black, trial color large die proof on India on card	65TC1	72.00
	90c vermilion, large die proof, die sunk on card	72TC1	82.50
1869	90c brown & red Washington essay	122E-Ce	27.00
1870-71	7c vermilion, large die proof die sunk on card, with imprint	149P1	60.00
1873	3c black, trial color plate proof on India on card, block of 8	158TC3	32.50
1881-82	4c green, large die proof with imprint and Die No. C-97 ..	211P1	135.00

Herman Herst Jr., Shrub Oak, N. Y. Sale of March 22, 1967

	5c New York on India	9X1P	52.50
1847	5c-10c reproductions, on card	3P4-P4	44.00
1851	24c lilac, proof	37P	80.00
1861	12c violet-brown, Toppan Carpenter essay	59E-Af	17.00
	90c green, Toppan Carpenter essay	62E-Ac	18.00
	1c black, brown, trial color proofs on bond, 1 each	63TC	17.00
	1c red, coupon essay	63E-Bf	15.00
	1c blue, coupon essay	63E-Bh	16.00
	3c dark brown-red, perf. & gummed	65TC	45.00
	3c rose, on experimental blue paper	65TC	28.00
	3c green, 2 proofs (imperf, 1 perf 12)	65TC	70.00
1869	90c carmine & black, small die proof on India	122P2	47.50
1870-71	10c purple-red, Jefferson head on India	150E-Eb	55.00
	10c olive-brown, Jefferson head on India	150E-Eb	57.50
1893	1c-\$5 complete set Columbians on card	230-245P4	125.00
1904	5c dark blue, large die proof on India	136P1	200.00
1907	1c-5c set large die proofs on India	328-330P1	450.00
1909	2c carmine, superb die proof on India	367P	325.00
	2c carmine, die proof on India	370P	275.00
	2c carmine, die proof on India	373P	225.00

John A. Fox, New York, N. Y. Sale of March 10, 1967

1861-66	5c brown, plate proof on India on card, block of 8	.....76P3	160.00
1875	5c brown, Reproduction (Atlanta plate proof) block of 4 on card	3P4	130.00
1912-14	8c olive-green, small die proof	.....414P2	
	10c orange-yellow, small die proof	.....416P2	
	15c gray, small die proof	.....418P2	
	50c violet, small die proof	.....421P2	
		sold as one lot	300.00
1930	4c brown, large die proof die sunk on card with "70091" stamped in black on back	.....685P1	120.00

John A. Fox, New York, N. Y. Sale of March 22, 1967

1867	3c black, essay	.....82E-Cc	36.00
	2c black, essay	.....84E-Dc	40.00
1870-71	2c black, essay	.....146E-Aa	120.00
	3c black, essay	.....147E-Aa	120.00

France Fantastic Stamp Design

(Continued from Page 174.)

The following 19 years were very productive for Chagall: illustration of the Bible, fables of Fontaine, "The Dream," landscapes of Southern France, the Eiffel Tower and many others.

In 1941 Chagall came to the United States of America as a refugee (World War II) but remained only six years, returning to Paris in 1947. He painted a series of Parisian themes in 1954. This great artist works in various media including painting, decorating, engraving, ceramics and stained glass windows. He is highly rated in these art forms.

At a reception in connection with the Annual Salon of Philately, held in the Paris City Hall on November 13, 1963, Jacques Auburtin, President of the Municipal Council of Paris, delivered an eloquent address. He lauded Chagall highly for his contributions to French Art. His enthusiasm reached such a high point at times that some of the more than two hundred in attendance were moved to tears—Madame Chagall among them. "Today it is Paris which thanks you," said Auburtin.

The silver gilt Medal of the Municipality of Paris was awarded to Maurice Chagall on this occasion. President Auburtin made the presentation, and the audience burst into loud and lengthy applause in expressing their approval.

(Just before this issue went to press, the Editor received notification of the death of Mr. Caldwell on August 25, 1967, at the age of 82. George W. Caldwell served the Society faithfully as an author and editor for many years, most recently as Foreign Editorial Consultant. A complete obituary will appear in the next issue.)

The Appeal of the Postage Stamp

"Stamps are above all a symbol of the nation, often reflecting in their motifs a justifiable pride in the country and its achievements. At the same time, the romance attaching to them gives them a universal appeal."

These comments were made by Britain's Postmaster General Edward Short, when he spoke at the opening of AMPHILEX at Amsterdam.

"There is something about a stamp, especially a foreign one, which catches the imagination and strikes a responsive chord in most of us," he said. "As a result I suppose stamps are more widely collected than anything else. They forge personal links between collectors and dealers throughout the world—links that foster an immense amount of good will and promote the development of greater understanding."

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

1082	Nanigian, Stephen
1083	Hurst, Peter J.
1084	Tupaz, Jose J., Jr.
1085	McNeil, Mrs. Edna
1086	Cilley, Donald L.
1087	Moyer, J. William
1088	Saalfeld, Siegfried
1089	Wunderlich, Rudolf G.
1090	Knapp, Dr. John A.
1091	Mendlowitz, Edward

Applications Received

1092	Zonn, Lincoln M., 2 Park Ave., New York, N. Y. 10016 (U. S.) by Rae D. Ehrenberg
1093	Lozowick, Lee, 104 West South Orange Ave., South Orange, N. J. 07079 (Dealer, Stamp Corner) by Kenneth Minuse
1094	Might, Richard L., 322 Lake Street, Xenia, Ohio 45385 (U. S.) by Kenneth Minuse
1095	Bartlett, Bart. H., 8402 River Road, Richmond, Va. 23229 (Canada and Provinces) by Kenneth Minuse
1096	Huffman, Myron R., 2519 Sherman Blvd., Fort Wayne, Ind. 46808 (Tax Paid Proofs) by Kenneth Minuse
1097	Taylor, William P., 416 Orangewood Drive, Dayton, Ohio 45429 (Newfoundland) by Barbara Mueller

Change of Address

1067	Shectman, Louis, add Zip Code No. 19082
980	Fuld, Dr. George J., to 5929 Western Park Drive, Apt. C., Baltimore, Md. 21209
682	Caposella, Fred L., to 644 Rose Blvd., Baldwin, N. Y. 11510
151	Pope, John D. III, to 55 South Gove Ave., Webster Groves, Mo. 63119
968	Hartmann, Louis, to 1819 Greshan Road, Louisville, Ky. 40205
C2	Burr, David H., to 59 Prospect Ave., Gloversville, N. Y. 12078
191	Beals, Lt. Col. David T. III, to 210 West 120 Street, Kansas City, Mo. 64145
241	Mozian, Herant, to 147 West 42 Street, New York, N. Y. 10036
1028	Hahn, Joseph D., to 812 W. Fairmount Ave., State College, Pa. 16801

Deceased

994	Corning, Robert C.
1065	Gessner, George

Resignations

C62	Glaser, Jacob S.	1044	Poriss, Ralph G.
1037	Nielson, J. V., Jr.	988	Jarrett, Fred
1042	Lipset, Ben B.	1047	Finkelstein, Arthur
1074	Stewart, Donald	867	Reinis, Joseph G.
		996	Waud, Morrison

Dropped from the Rolls

1003	Jacobs, Arthur G.	580	Lagios, Nick
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Enumeration of Membership

Members reported in JOURNAL No. 95	256
Gains	10
Losses	13
Net Membership in this JOURNAL No. 96	253
Non-member subscribers	19
Applications received for membership	6

A Review

Alphonse Mucha—The Master of Art Nouveau, by Jiri Mucha. Published in English by Knihtisk, Prague. Cloth bound, 292 9x10½ pages with 300 illustrations, many in color. Available from Artia, Prague, Czechoslovakia.

What must be the definitive work on the life of Mucha, world-renowned exponent of Art Nouveau, belongs in the library of essay and proof collectors as he was also the designer of Czechoslovakia's first postage stamps and bank notes. Original drawings of several bank notes as well as stamps are illustrated in this beautiful volume.

Written by his son, the book traces his early life and his struggle to study art. It relates how he literally painted his way to recognition by wealthy patrons until he landed in Paris and achieved fame by designing posters for the famous actress Sarah Bernhardt.

It goes on to describe his promotion of Art Nouveau and his trips to America, where he at last felt free to start painting his masterpieces, "The Slav Epic," monumental historical oil paintings of his fatherland.

When the Republic was declared in 1918, he designed both the stamps and bank notes without charge to the new government. Two of the bank notes bear portraits of his daughter. Thus Czechoslovakia's most famous artist lived to serve both art and his country.

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HOW MANY?

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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